

JEFFERSON MONTHLY



The Ancient Gift of Birds

Words from the Klamath Basin

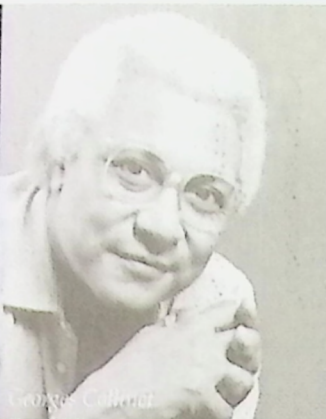




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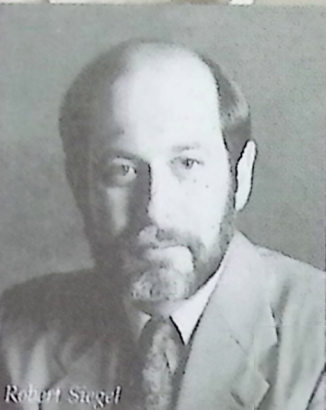
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So much has changed in the 37 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



The cast of Oregon Cabaret Theatre's production of *Five Guys Named Moe*. See Artscene for details, page 28.

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ON THE COVER

Snow Geese in flight. Photo courtesy of Bill Schmoker, <http://schmoker.org/BirdPics>

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JEFFERSON MONTHLY

JULY 2006

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8 The Ancient Gift of Birds: *Words from the Klamath Basin*

This was a wonderful place, I thought, this marsh in the Klamath Basin. It's a place of beginnings. Like a fever that alters perceptions, it had made me see differently. Awakened me. I had come to watch waterfowl, but I had found a new world. Such is the gift of birds. Among the mud, water and cattails, I felt as full of grace as the flight of snow geese on the first morning. I held my hand up, placing my handprint on the walls of wind carrying the geese into the ancient spring.

John Noland, Coos Bay resident and nature writer, transports us to the Klamath Basin and introduces us to some feathered friends of the noblest order. Rekindling an ancient connection that our modern existence may have severed, Noland reminds readers to turn to nature and find comfort in all things bright and beautiful.

10 Rebuilding Our Communities: A Primer for the Post-Oil Era

By the year 2008, say oil industry experts, we will reach peak worldwide oil production. Roughly half the world's oil will have been extracted, and what's left will be the oil hardest to get at and refine—just when worldwide demand is surging due to the burgeoning economies of China and India. Prices at the pump will skyrocket. To say the least, this will have a profoundly disruptive impact on the American economy.

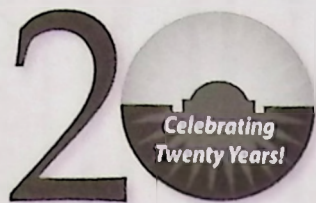
In preparation for a time when oil is no longer affordable, Northern California resident and writer Tim Holt explores some of the initiatives that are taking place within our communities to offset our collective need for oil and gas. In an effort to bring awareness and provide practical instruction, some folks in the State of Jefferson are taking rising oil prices seriously. And there seems to be a silver lining in this battle at the pump: as dependence on fossil fuels decreases, a stronger community prevails!

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See page 20 for e-mail directory.





TUNED IN

Ronald Kramer

And It Will Be Good

When I was growing up, radio networks used circuits leased from the phone company to send their live programming to their affiliated radio stations for broadcast. It was a system born in 1923 and still in use when I first heard a test of network programming distributed by satellite in 1979. That was when public radio pioneered the use of satellite program delivery and it was a striking advancement. The phone-line delivered programming always made it sound like an announcer was distant whereas satellite audio, in full-frequency stereo sound, made it sound like the network announcer was in the next room. And, with satellites, it was possible to transmit multiple programs at the same time so that stations could choose which one they wanted to broadcast.

That system, launched in 1979, was called the

Public Radio Satellite System – and it is still in operation. Public radio has grown up around it: more stations; more programming produced and distributed; more choices; lower costs than under the old phone line system.

There was, however, one aspect of this marvel that I had not thought through – largely because I didn't have to. NPR manages the satellite system on behalf of all public radio stations, so I didn't really have to worry about something like the fact that, eventually, the satellite would fall out of the sky. It makes perfect sense if you think about it. The satellite carries a small amount of fuel which occasionally is used to intermittently correct the satellite's propensity to wander out of its geostationary orbit. When the fuel is used up, there's no practical way to re-fuel the satellite and the satellite gradually re-enters the atmos-

phere to become a charcoal-cinder remnant of radio history on its way to oblivion.

We all learned this lesson in late 1990s when the first satellite used by public radio hit the end of its life cycle. NPR, anticipating the problem, had already booked space on another satellite. About the only dislocation at JPR was that our engineering crew had to go out early one morning and

steer our 16-meter satellite receiving antenna to look at another point on the horizon.

So, we weren't too surprised several years ago when we learned that NPR had again anticipated the next "generation's" need to update its signal delivery system and announced ... ContentDepot.

Now, I realize that you probably didn't hear a little fanfare in the place of the dots before "... ContentDepot" in the preceding sentence, but I did. Or at least I wanted

to. But things were not as simple as they sounded.

ContentDepot wasn't just another satellite mechanism. It's a huge (can I say "galactic?") change in the way programming is going to come to us from outside JPR. Because this is a huge change, it also means that the computer automation systems we have assembled over the years to run the *Classics and News*, *Rhythm and News* and *News and Information* services won't work on ContentDepot.

As one of only a handful of public radio stations in the nation that runs three fully-separate program services, our needs for automation aren't typical. So, when ContentDepot was designed, its architects also set up the architecture for how stations might replace their existing automation systems – which won't work with

ContentDepot – with new systems that are compatible with ContentDepot. I think I'm getting tired of typing ContentDepot and you're probably getting tired of reading it. So let's just start referring to it as CD, okay?

So, CD was supposed to debut in the Fall of 2004. About that time we were saying to the automation design people, you DO realize that this has to run three separate program services, right? "Sure," they said. "Not to worry. Piece of cake." As the first of many delays in the CD deployment date was announced, we kept saying "You DO recall that we need to run three services, right? Three services that carry different clusters of announcements to different clusters of stations during each station break period, right?"

"Stop worrying," they said. I tried, but I am paid to worry about these things. Well, more correctly I am paid to hector Bryon, Darin, Paul, Eric and others to get them to worry about these things because the complexity of our computer automation systems long ago passed the point at which I was fully conversant with them.

Anyway, as the manufacturer kept saying, "Don't worry" and many successive CD delays were announced, here at JPR, we all started to get REALLY worried.

Finally, we got someone to pay attention. I think what they finally said was, "You want it to do WHAT?" No, let me rephrase that. What they said was, "YOU WANT IT TO DO WHAT????!!!!!"

Once again we started to get that "square peg in round hole" feeling that sometimes happens because JPR has done things in a different way, sometimes on a different scale, than many other stations.

The manufacturer sent a very nice fellow out to meet with us. They FINALLY understood – which was a huge relief. But that was temporary. Now, they weren't sure they could make a system that would do what we needed to keep our three services operating under CD as they had up until now. When they finally

CONTINUED ON PG 7

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JEFFERSON ALMANAC

Lara Florez

A Lesson in Sheet Mulching

I collect papers all year in preparation for the twice seasonal mulching. I mulch first in early spring when the bindweed wakens deep in my soil, sprouting its multi headed hydra in long tangled ribbons, blanketing the garden. I collect our local newspapers, the *Register Guard*, the *Cottage Grove Sentinel*, the *Eugene Weekly*, but others too. *The Wall Street Journal* found its way into the mix via my husband's classroom, as have newsletters and circulars; the tower on my back garage steps grows long and precarious. When the bindweed begins to climb, it is time.

I would quote here from the most recent issue of *In Good Tilth*, but I think I mulched it. It is likely decomposing beneath a foot of straw around the base of my deck. There was a fabulous article in it about the language of weeds, what different weeds may tell a gardener about their soil. Bindweed, or morning glory, is the invasive strangler that has driven some fiercely dedicated organic gardeners to herbicide. According to the *Tilth* article, from what I remember, the presence of bindweed indicates the formation of crusty soil or hardpan. The recommendation for mitigation of bindweed is to plant cover crops and mulch, deeply.

There are many ways to sheet mulch. I use a simple layering to create both garden paths (thick stratum of newspaper plus straw) and new garden beds (top the straw with compost and soil), the weeds smother, the worms come, the garden thrives. When the bindweed makes its way through the mulch—and it will, eventually, opportunist that it is—it is time to mulch again. Toby

Hemenway, a Willamette Valley local, has a recipe in his book *Gaia's Garden, A Guide to Home-scale Permaculture*, for what he calls "the ultimate, bomb-proof sheet mulch". I think someday I may be ready to enter into that guaranteed complexity. For now, I am content to be a cycle, a season, an occasion of straw and dust, to witness

the passage of a year's events as they unfurl beneath me in newsprint, to cover them and let them slowly turn to earth.

It is the summer mulch session, hot and breezy. I have spent an hour pulling matted bindweed from the paths and it comes up fairly easily, coils of seemingly endless white root lift between the duff of compacted newsprint and straw. I spread the new papers, the furnace wind

separates pages and I wet them, settling, inadvertently reading, the words rise at me from each page I set down, "Jobless Rate at 4 Year Low" "Sun, wind power vision for state" "Boy killed on I5" "Book brigade fills up Creswell library" "US, Iraqi forces meet resistance near border" "Bird flu spreads to swans in Italy" "Immigrants strengthen a nation" "Free speech can be free". I clip the binding on the bale, straw floats and spins, a bandana mask is necessary now and I spread flake after flake golden square by golden square, until the garden becomes one minute corner of a labyrinth. When all is done I will not have to mulch again until next year, unless I decide to begin a new bed somewhere in the autumn. If I do, I will use wet leaves as cover instead of straw, but the newspapers will remain a foundation.

The garden is the equalizer, the recy-

“
FOR NOW, I AM CONTENT TO
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cler. Sheet mulch is a meditation on impermanence, irony, levity. It is both horror and joy I spread beneath me, and all is indifferent to decay. I find this reassuring. The bindweed itself is reassuring. Even if I were able to control the bindweed, even if my mulch were bomb proof, fully stacked, properly layered and amended, those invasive pale roots will web distances, twenty feet or more, beneath roadbeds and structures. They will continue searching for light, for a place to smother competing plants and bloom conical white flowers with a long awaited sigh. After I am gone, from this garden, from the garden, the bindweed will wend its way through what I have accomplished, gently choke whatever plants are not hearty enough to withstand its embrace. It will wave tendrils at the sky until the frost forces a seasonal retreat. ■

Lara Florez lives, writes, walks and parents in the Willamette Valley.

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JEFFERSON PERSPECTIVE

Russell Sadler

The Trojan Implosion

The media coyly called it the "Trojan Implosion." It was a controlled demolition of the 500-foot cooling tower that loomed as a landmark over the lower Columbia River for nearly 30 years at the site of now-defunct Trojan Nuclear Power Plant.

The demolition of the cooling tower was an inconvenient reminder that Trojan was sold as a "clean, inexhaustible" supply of electric power in the 1970s. It went on line in 1976 after a protracted political battle over nuclear energy's safety and economics. It was expected to produce power for 30 years or more.

Trojan's owner, Portland General Electric, shut it down just 17 years later in 1993, not because of environmental or safety concerns, but because of economics. The utility learned that the corrosion inside the reactor's cooling system was so severe that the plumbing would have to be replaced. It would be so costly that Trojan could no longer generate affordable electricity. So PGE shut it down. Trojan's ratepayers are still paying off the 30-year bonds sold to build the plant even though it has not produced electricity for 13 years.

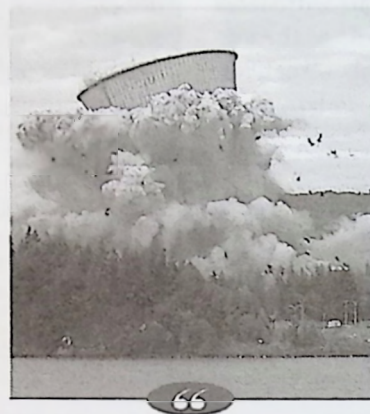
Trojan cost about \$400 million to build in 1976. It is costing ratepayers \$410 million to decommission the plant.

The reactor and its associated radioactive machinery went first. Encased in concrete and lead, it was dropped on barges and hauled up river to the Hanford Nuclear Reservation in Washington. The stately parade had a funereal air. The barge, pushed by a tugboat, was followed by a Navy grey warship, operated by a private

contractor, constantly sniffing the air for any escaping radiation.

And on May 21st of this year, the huge cooling tower came down. But decommissioning is not done. Every year over its 17-year life span, Trojan was shut down for a month or so while technicians replaced one-third of the fuel rods in its reactor core.

These radioactive fuel rods were supposed to be moved to a federal nuclear waste repository for reprocessing and safe storage. But the promised federal repository never materialized. The official repository under Yucca Mountain in Nevada hasn't opened because of public opposition. So spent radioactive fuel rods have accumulated at every nuclear power plant in the country, stored in basins of water, from the time each plant began producing electricity. At Trojan, there are 17



THE NORTHWEST
HAS NOT BUILT A
NEW THERMAL POWER PLANT
IN DECADES AND IS
NOT RUNNING OUT OF
ELECTRICITY. WHY?

years of spent fuel rods, accumulated in a glorified swimming pool, on the flood plain of the lower Columbia River, sitting on an earthquake fault with no serious plans to move them in the foreseeable future.

The legacy of the Atomic Age has not been kind to the Pacific Northwest. The Hanford Nuclear Reservation is a product of the Manhattan Project, the super-secret effort to build the atomic bomb during World War II. Plutonium from Hanford was in one of the two bombs dropped on Japan in 1945, persuading the Japanese to surrender and ending World War II.

During the war, officials at Hanford deliberately released radioactive gas from Hanford to see where the wind currents would carry it. Decades later thousands of people who had lived downwind were treat-

ed for or were dying of cancer – usually thyroid cancer – attributed to the radioactive releases.

After the war, Hanford became a facility for producing more material for atomic and hydrogen bombs. It also became a repository for high-level radioactive waste from all over the country.

Radioactive material is highly corrosive. It has eaten through the tanks designed to hold it and it is leaching into the water table below Hanford. A plume of radioactive water is advancing on the Columbia. The federal government is years behind and billions of dollars short doing what it promised to stop the leaks and clean up the ground water. No one is sure what the consequences will be if radioactive tritium reaches the Columbia and heads for the sea.

There is also the saga of the Washington Public Power Supply System, aptly nicknamed *Whoops!* WPPSS began construction of five nuclear power plants in the 1970s. Only one ever generated electricity. The other four were doomed by huge cost overruns when construction was stopped in 1982, resulting in the largest public bond default in history – \$2.25 billion.

The Northwest has not built a new thermal power plant in decades and is not running out of electricity. Why? It's the accelerated construction of wind farms in Eastern Oregon and Washington, conservation of electricity we already generate and more efficient use of the hydropower generated in the region.

The long, tragic history of incompetence in the nuclear industry and government has made the Pacific Northwest skeptical. You will forgive us, please, if their PR offensive hailing a "revival" of "clean" nuclear power sounds like the same old song and dance. ■

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

TUNED IN *From p. 3*

told us they could meet our needs, the fellow who designed our special system said that it was as close as he ever came to quitting his company.

So, we ordered our new, CD-compatible automation system. It arrived... and sat in a series of boxes because CD day was again delayed.

Now here I have to diverge with a very short, but salient, history lesson.

In the beginning there was KSOR. It ran one program service only.

And it had no automation.

And then there was diversity in the name of multiple stations and it was called JPR. And it was good.

And it had no automation.

And then a great cry for variety in programming was heard, and it was just, and the Multiple Services were born. And it was good.

But it required automation.

So Automation Adam was born.

And it was turned on – and it didn't work. Not a bit. Not at all. And the radio sounded awful until it was one week old.

And then the Multiple Services became very popular and other places sought to hear them and more stations were built to serve them.

And it was good.

But it required more, new automation. And it was called Jezebel.

And it was turned on – and it didn't work. Not a bit. Not at all. And the radio sounded awful until the new automation was two weeks old.

And then, the CD was announced.

And it required all new automation. And it was called X#\$(&^%#@# And it was turned on – and...

Well, you can fill in the rest. The sad truth is that even though we tested the new CD automation system in a "dry run" mode for four weeks before we turned it on, the type of connections it makes to all the complex switching that routes signals between our Ashland and Redding studios, the various network feeds we receive and broadcast, all of the station breaks, and all of the split-second switching needed to make this regularly occur seamlessly, couldn't be really tested without putting

the system into operation – on the air – and actually connecting the system to the transmitters it would feed.

CD day arrived. I was driving back to Ashland from Portland, got into range of our station in Eugene, KRVM(AM), and tuned in to hear how CD was working. When I heard Radio Beijing come on, I knew something was wrong. I started to call the station when it became clear that the studio knew something was amiss because the signal changed. Suddenly I was listening to Radio Sweden.

Well, I thought, the system must have had a problem catching "News and Notes" so we substituted the BBC and this must be a small segment the BBC was running. But when we got to the Stockholm weather report I thought, "This is either really bad radio or something is dramatically amiss."

Well, that was all a precursor of the next few days. Dead air. Wrong programs. Sibelius suddenly interrupted, becoming Beethoven. Underwriting announcements playing in a continuous stream. The BBC on instead of NPR. A jazz program on instead of the BBC. Garrison Keillor cut in half. It kind of reminded me of the Sorcerer's Apprentice scene in Walt Disney's "Fantasia." Water was flowing in the corridors and we were drowning. The system had taken over, with a mind of its own, and we poor humans were horrified and mystified.

Many, many, many phone calls to the manufacturer. ("Gee it's not supposed to do that.") They could dial into the system remotely and help us debug things but fixing one problem often led to another.

We sent out emails to listeners to say "We're really sorry. This is what is happening and we're working on it as fast and as best we can." We made some on air announcements (which is hard because we never knew when things might really be fixed. We were just waiting for the next inexplicable and unpredictable snafu.)

Oh, did I mention that the only partial solution to this was to have the automation system operate (to see what it did) and to have staff on hand to try to diagnose and deal with the problems as they arose? So, it was kind of a manual automation system that we were running

CONTINUED ON PG 15

The Ancient Gift of Birds: Words from the Klamath Basin

By John Noland

PHOTO COURTESY OF PEPPER TRAIL, WWW.PEPPERTRAIL.NET

It crept like a fever through the pre-dawn darkness of Oregon's Klamath Basin. At first, crouched in the marsh, I had not been aware of it as sound at all. It had risen like the primeval odor of mud and cattails. There was a wildness in it, a wildness and a longing. I thought it had to be geese, but what kind?

A high, liquid bird song flared across the darkness. A similar song burst from the blackness just in front of me, startling me with its intensity. Marsh wren! I thought. Another and another began to sing as the eastern horizon tinged pink. It was as if the wrens' singing pulled the young light across the sky.

American wigeons exchanged whistling calls, a sound plaintive and lonely as the distances between stars. Northern Shovelers muttered. A killdeer cried dee-ee, dee-ee. Everywhere the marsh swirled with sound rich as the odor of marsh water on this early spring morning. It sang of first things, of dawns at the beginning. Slowly streaks of light tinged the singers with color. The shovelers' white chests blazed. The tawny pates of wigeons glowed softly. Further out on the water, I saw large white birds. Were they swans? Pelicans?

I raised my binoculars. There were the bright yellow beaks of pelicans, and more distant, the graceful shapes of swans. Then that first feverish cry rose again.

I looked for it, peering into the cacophony of shapes, colors and sounds. The bright green of a male mallard's head blazed. The black and white markings of a bufflehead contrasted beautifully in the early light. The flat *quark* of a black-crowned night

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heron rose from the reeds. A cinnamon teal glowed a burnished red, and the calling of a Tundra swan sounded soft as the dawn's light itself. Everywhere, dressed in gray and black like presiding priests, swam American Coots, their amazing repertoire of cackles and croaks, almost humorous, belying their somber dress.

On top of a levee, silhouetted in the early light, stood a sentinel Canadian goose. The light reflecting off him glowed bronze and black. He looked like an ancient tree root or something thrust out of the earth during the Bronze Age. I wondered how many mornings his kind had stood there. Had he been there at the dawning of the world—an ancient guardian risen from earth and water? For a moment, I felt in some strange way that he

was an ancestor, that somehow he watched over all creation, even me. He seemed an eternal presence, one who offered transformation and clarity like that found in a dream. Suddenly, it seemed as if these were the first waters. This was the original mud. I was the first human and this was the first dawn.

Kneeling among cattails, I heard that initial feverish, gabbling cry more clearly. It sounded like the voice of original hunger, the awakening of salt and desire. So it must have sounded on the first morning. I felt it creeping into my veins. It caused a kind of drunkenness. I wanted to sing, to burst my skin, to outleap all boundaries and join in the creation.

The sound grew louder. I looked up. Snow geese!

Line after line of them passed overhead, flying toward their feeding grounds. Their white bodies blazed pristine against the



THE WHOLE SKY APPEARED
ALIVE WITH THEM.

PHOTO COURTESY OF PEPPER TRAIL, WWW.PEPPERTRAIL.NET

blue sky. Black wing tips made the perfect accompaniment to such grace and flight.

The whole sky appeared alive with them. I raised my binoculars and watched the white geese rise from the distant water. They swarmed upward in seemingly endless numbers as if pouring from the earth itself.

I recalled reading primal myths of the Origin Place, that place of beginnings where the first creatures emerged into this world. Watching the geese, I knew they were certainly suited to a *new* world. A world pristine as their whiteness, as full of grace as their flight, as laden with salt and desire as their cries. Earth's original music, I thought. It wasn't just their sound that prompted this feeling, but also their shape and flight. They passed overhead like white obsidian arrowheads or like the first dawn's bright music.

Caught up in this fantasy, this awareness, I felt the pull of the geese. Intuitively, I wanted to raise my arms to them, blessing their wild, ancient callings and feeling myself blessed by them. But, self-conscious, I just stood there. After all, this was modern times, and I was the off-spring of a scientific, technological civilization which gives little credence to the powers of myth or to the spiritual value of wildlife in general. Still, something seemed lost. I suspected it was me, and the quality of my society which has forgotten how to respond to the wild.

Then I remembered the Australian Aboriginal belief that through certain rites a person may enter mythic time and be present at the original creation. Through ritual, one becomes a contemporary of the first people. It was a psychological truth which I endorsed at the visceral level. I sensed there was a truth in it like the truth in a killdeer's cry or the truth in the long curved beak of a curlew or the tapping of a pileated woodpecker on a fir snag. It was a truth whose occurrence might be diminished, even endangered, but for certain people in certain places, it still rang with an ancient clarity.

I knew, in a way I could not totally explain, that here among the cries of snow geese, the marsh and mud, I had experienced a moment of clarity and origins, a moment as full of creation as sunlight shining on wild flights of geese.

I was also aware that probably this perception of newness and freshness would not stay with me, that it would fade into the habitual mundaneness of the everyday world. Still, it would be there in some pocket of my self where, when I needed it, I could take it out and polish it like a magic amulet, savoring its brightness, allowing it to reinvest me with an awareness that goes beyond understanding.

This was a wonderful place, I thought, this marsh in the Klamath Basin. It's a place of beginnings. Like a fever that alters perceptions, it had made me see differently. Awakened me. I had come to watch waterfowl, but I had found a new world. Such is the gift of birds. Among the mud, water and cattails, I felt as full of grace as the flight of snow geese on the first morning. I held my hand up, placing my handprint on the walls of wind carrying the geese into the ancient spring. ■

John Noland lives in Coos Bay, Oregon. He has published nature writing in *Orion Nature Quarterly*, *Petroglyph*, *American Nature Writing 1999*, *Big Muddy*, *Mountains and Rivers*, *Spiritfish* and other journals. His poetry manuscript, "This Dark Land Where I Live," recently won the Kulupi Press Poetry of Place Contest and received publication. He lives with his wife, Jean, who is a painter, and his friend, Brambles, who is a springer spaniel.

Rebuilding Our Communities: A Primer for the Post-Oil Era

By Tim Holt

By the year 2008, say oil industry experts, we will reach peak worldwide oil production. Roughly half the world's oil will have been extracted, and what's left will be the oil hardest to get at and refine—just when worldwide demand is surging due to the burgeoning economies of China and India.

Prices at the pump will skyrocket. To say the least, this will have a profoundly disruptive impact on the American economy.

Indeed, it's hard to overstate that impact. Simply put, a lot of people are going to be left stranded in the suburbs, and a lot of grocery store shelves are going to go empty as supply lines collapse due to rising fuel costs. It may mean the end of large, centralized retail operations—perhaps no more Targets or Wal-Marts. Many people, especially in rural areas with poor public transit, will find it difficult to get to work or even to feed their families. Many folks are going to lose their jobs as our oil-dependent economy withers. But there will be a greater need for farm workers as petroleum-fueled factory farms give way to smaller, labor-intensive operations that sell their products locally. Increasingly human energy will replace machine energy, and there will be a greatly increased demand for craftspeople with time-honored skills: shoemakers, soapmakers, glassblowers, seamstresses.

We will have to rebuild a local economy literally from the ground up, centered around the production of food and other basic necessities.

It will be a wrenching transition: from a passive consumer society of material abundance to one in which each of us plays an active role in providing for essential needs. It's easy to see why some pundits are already predicting economic chaos, widespread violence and looting, and the imposition of martial law if we fail



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to plan now for our post-oil survival.

"Without timely mitigation, the economic, social and political cost [of spiraling fuel costs] will be unprecedented," warned the U.S. Department of Energy in a report issued last year.

Denial, resistance, and placing our hopes in techno-fixes like hydrogen-fueled cars won't delay the day of reckoning—it will require fossil fuels, after all, to produce hydrogen—but they will keep the fantasy of cheap and easy mobility alive for a while longer.

The reality is that in the very near future we may no longer be a mobile society. The post-oil era will see our transformation from a transient society to one that focuses on home and neighborhood. Sprawl development will give way to compact, walkable environments. Indeed, suburbs could disappear altogether. Those in direct proximity to cities and towns will be replaced by farms; those farther out will gradually be reclaimed by nature.

In many ways the end of cheap oil could be a very good thing, prompting changes that will strengthen communities, make our lives and work more meaningful, and provide healthier food and a healthier population.

But this will only happen if we start planning now for this difficult transition. To begin with, this will mean estimating the amount of cultivated land needed to feed populations in southern Oregon and northern California, and how much land we have that's suitable for that purpose. An initial listing of the "breadbaskets" of our region would include Castella just south of Dunsmuir, the Shasta Valley from Yreka to Weed, the Rogue Valley from Grants Pass to Ashland, and the Applegate Valley just west of Ashland.

Food production is going to be a real challenge in the Mount Shasta Region due to its short growing season, although green-

houses and various types of crop covers can assist in lengthening the season. In the balmy Rogue Valley, potential cropland continues to be lost to development. But this trend may slow and even reverse itself as spiraling gas prices make suburbs and ranchettes increasingly untenable.

If it turns out there's not enough land suitable for cultivation, we need to ask ourselves what resources—forest products, perhaps—we may be able to trade with nearby regions that produce agricultural surpluses.

Fledgling efforts are already underway to deal with the looming energy Crunch. Post-oil planning groups were formed earlier this year both in Mount Shasta and Ashland, and they are beginning to take a look at what will be required to provide food, energy, and other basic necessities for their respective regions (see contact information provided at end of this article.) These groups are already focusing on developing or enhancing community gardens—one is already in place at Ashland's Vogel Park—both for practical food production and as learning centers for beginning gardeners.

The Ashland folks, who call themselves the Jackson County Sustainability Network (JCSN), hope to develop Ashland's Vogel Park as a central gathering place and educational center for people wanting to learn the practical side of post-oil living. In their view, the park shouldn't be "just another place to throw frisbees," according to JCSN's Matt Sheehan, but rather a place to learn more about gardening, rain catchment, and solar energy. These practical solutions will also be on display in tours of area homes, "sustainability tours" planned for this summer.

Sheehan and others in the group have begun a dialogue with Ashland City Council members on how the city itself can help the region prepare for a post-oil future.

The Mount Shasta group has identified at least four potential community garden sites in the town, and plans garden tours and a harvest festival this summer to inspire more area residents to grow their own food.

"We're really in the initial stages of exploring what we can provide for ourselves if we have to," comments Mount Shasta author Molly Young Brown, who helped get the group launched.

"Right now it's unpatriotic to even suggest that the American way of life as we know it won't last forever," Brown says, adding, "I hate to say this, but I think for most people in this country this major change in lifestyles is going to be forced on them. It's not going to be a matter of people suddenly seeing the light, not the kind of enlightened change some of us hoped for back in the 1960s."

If there is one underlying theme in all of the discussions of the post-oil future, it's that of building communities. For people who've found themselves at loggerheads in the past, the coming years will provide both a challenge and an opportunity to work together toward common goals. Communities in the post-oil era will value skills—farming, animal husbandry, fine carpentry—that have immediate and practical applications. The current practice of trading our labor for dollars in the national marketplace will likely give way to barter within communities, either in the form of direct trade or through the use of local script.

"Work for many may become a matter of making oneself useful to others in the immediate community," notes James Howard Kunstler in his post-oil primer, *The Long Emergency: Surviving the End of the Oil Age, Climate Change, and Other Converging Catastrophes of the Twenty-first Century* published by the Atlantic Monthly Press. "Above all, however, the pervasive and cor-

rosive idea of just being another wage-earning 'unit' in a consumer society will be dead." Hello farmers and shoemakers, goodbye convenience store clerks and mutual fund investment counselors.

Folks in the Jefferson region have a definite advantage when it comes to community building. In rural areas like ours, everything from putting out fires to irrigating farm and pasture land get accomplished through some form of communal effort.

Mount Shasta's Brown looks forward to the benefits of close-knit communities, based on her and her husband's experience living in a Colorado co-housing project just before they moved here two and a half years ago. There was a lot of shared labor among the project's residents, including construction work on common living areas and maintenance of the surrounding 350 acres of gardens, roads, pastures and forests.

It was, she notes, a "barn raising" kind of social environment, and neighbors who worked together during the day tended to want to stay together for mutual entertainment and socializing at the end of the day. Instead of opting for their TVs and videos, they joined in the common house to share meals and play music—not all the time, mind you, but certainly a lot more than in your typical suburban subdivision.

"It was just simple, homegrown entertainment," Brown recalls fondly.

But while looking forward to the positive side of a post-oil society, organizers like Brown also worry about the challenges ahead. Not just how we're going to feed ourselves, but how we're going to power and heat our homes and travel even limited distances. Solar and wind energy, as well as small-scale hydro projects, will all play an important role in our energy future—especially if we want to avoid clear-cutting forests to heat our homes.

It will certainly be good for us to walk and bicycle more. Providing convenient bus service isn't going to be easy in low-density rural areas. Conventional transit systems could be supplemented, however, by computer-scheduled, door-to-door van service, an idea being promoted by Ashland City Council member David Chapman.

Tom Ward is a former Rogue Valley farmer who is contributing to the post-oil movement by teaching sustainable organic gardening throughout the region. Like many others, he emphasizes the need for long-term planning that takes into account limited natural resources, an approach that hasn't been prevalent in our economic life thus far.

"We've been on a path that's using up the forests, the beavers, the oil, you name it," he notes. "But now we're at a point where we have to start acting like grownups. We have to come up with a long-term, sustainable business plan for our region."

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Matt Sheehan · (541) 773-1321
Ashland Outpost of Post-Carbon Institute
Scott McGuire · (541) 488-7489



Tim Holt is a member of the Mount Shasta post-oil planning group and the author of *On Higher Ground*, a back-to-the-land novel set in Northern California.

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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NATURE NOTES

Frank Lang

Cavies

Recently, *Nature Notes* was reminded of one of his childhood pets. He had a lot of different pets: tropical fish, garter snakes, huge native toads, box turtles, Muscovy ducks, and several different mammals, in addition to his dog, Winkie.

He was reminded of the small, hardy, and easy-to-keep mammal that makes a great kids' pet. When handled they become quite docile. They need a clean cage, water, food, and some nesting materials. *Nature Notes* cleaned his animals fairly often, but usually not until his mother's urging. He did manage to keep food dishes full and water bottles dripping. If he forgot, they reminded him with a sharp, shrill,

whistle, whenever he walked by their cages. *Nature Notes* fed them rabbit chow, fresh vegetable scraps from the kitchen, and dandelion greens in season. They loved dandelion greens. *Nature Notes* occasionally let them out to graze under his supervision in a hardwire pen, much to Winkie's great disappointment. The dog had an inordinate interest in the little beasts.

What made him think of them was a friend's story about their recent trip to Peru, his pets' native home. His friends were visiting a large cathedral in a major Peruvian city where they came across a very large wall mural rendition of Leonardo's *Last Supper*. Centered on the supper table between the wine and the bread was a cooked something that the travelers had been previously warned away from in restaurants as a rare (but well cooked) Andean delicacy that they probably wouldn't like. What was it? No, not a baked potato; that was *Nature Notes'* first guess.

The centerpiece was a small mammal that *Nature Notes* was told as a child that if you picked it up by the tail its eyes would fall out. Do you know it, now? It was a

guinea pig or cavy as they are sometimes called. Native to Andean Brazil and Peru they were domesticated by the Incas then brought to Europe by the Spanish, likely through ports in Guinea in Africa. Cavy comes from their Latin name *Cavia aperea*. Because of their use in medical research, we

are often referred to as guinea pigs for reasons known and unknown. Experiments, like "how much high fructose corn sugar do our children have to consume before they become so obese they can't move to the pop machine for more?" make us guinea pigs, well pigs, anyway.

The Incas domesticated guinea pigs for food. The guinea pig's presence in a Christian mural indicates their importance to Peruvian culture. My source tells me that cavies are killed, skinned, gutted, deboned, and smashed flat with a rock before cooking. Miss Perky Perky did a similar thing last night on the Food Channel when she flattened a piece of veal shoulder cutlet thin with a cast iron skillet. Cavies are also roasted, cooked on a spit, or in a pit. *Nature Notes* has never eaten one but bets they taste more like rabbit than chicken.

You know that old saying "if you pick up a guinea pig by the tail, its eyes will drop out" isn't true. The cavy's caudal appendage is short, a mere vestige. It's like there isn't a tail, so of course its eyes won't fall out. If you pick up a male guinea pig by what you think is the tail, put it down immediately, and apologize.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Douglas County's Music on the Half Shell Concert Series

Celebrates 15 Years of Live Music in the Great Outdoors

By Jennifer Mathis

Roseburg will groove to the music of blues queen Etta James at the 15th annual Music on the Half Shell series. The concert lineup, announced by organizer Clint Newell on May 23rd in Roseburg boasts an additional performance this summer, "Being that it's our fifteenth year, we're going to add one more show," Newell said. "We're going to start a little earlier and go a little later."

Music on the Half Shell opened on June 20th and continues every Tuesday night through August 22nd, with a break August 8th during the week of the Douglas County Fair. Etta James performs on August 15th.

The concert series kicked off June 20th with pianist and composer Mike Strickland and Baaba Maal led the following show on June 27th, returning for his second Roseburg appearance. He is also known as "The Nightingale" because of his clear high-pitched voice. Born in Senegal, Maal sings in Pulaar, the language of the nomadic Fula ethnic group. Taking the stage on July 4th is Little Feat. The band formed in 1969 and will rock the stage as part of Roseburg's *Fourth of July* celebration. Little Feat's music is described as a freewheeling fusion of Californian rock and Dixie-inflected funk-boogie. Feat's collaborators have included Bob Dylan, Willie Nelson, Brian Wilson, Bonnie Raitt, Robert Plant, John Lee Hooker and Johnny Lang.

July 11th brings Charlie Musselwhite to the stage, one of the greatest harmonica players of all time. He is a link between the 1960s flowering of blues music and the modern direction it has taken since. He has shared the stage with Big Joe Williams, J.B.



Big Bad Voodoo Daddy performs on August 1st at the Music on the Half Shell concert series in Roseburg.

Music on the Half Shell Concert Lineup

The Music on the Half Shell concert series runs Tuesdays through August 22nd, with a break August 8th during the week of the Douglas County Fair. All shows are free, with donations accepted.

June 20 – Mike Strickland
 June 27 – Baaba Maal
 July 4 – Little Feat
 July 11 – Charlie Musselwhite
 July 18 – Ambrosia
 July 25 – Leo Kottke
 Aug. 1 – Big Bad Voodoo Daddy
 Aug. 15 – Etta James
 Aug. 22 – Bill Evans Soulgrass

All performances begin at 7 p.m. at the Stewart Park band shell in Roseburg. Information is available at 541.677.1708 or at www.halfshell.org

Hutto, Big Walter Horton, Johnny Young, Robert Nighthawk and Floyd Jones.

He will be followed July 18th by Ambrosia, a group that formed in the 1970s in the South Bay/San Pedro area of Southern California. The musicians were inspired by the progressive rock era and developed a large regional following for their inventive musicianship and skillful arranging. In 1980, the group released *One Eighty*, an album that produced two of the year's biggest hits, "You're the Only Woman" and "Biggest Part of Me."

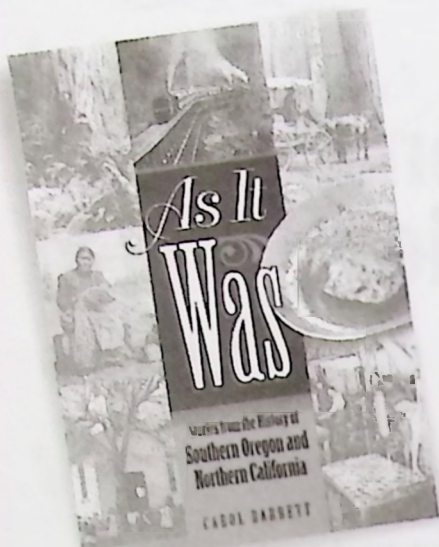
Leo Kottke, performing July 25th, is an innovative guitar virtuoso. Growing up in twelve different states, he absorbed a variety of musical influences as a child before trying his hand at the guitar. Kottke's powerful technique combined with his prolific output have drawn admiration from guitarists around the world.

The first stage appearance in August will be Big Bad Voodoo Daddy. The group revived big band music for the 1990s. Big Bad Voodoo Daddy released the albums *Big Bad Voodoo Daddy* and *This Beautiful Life*. The group carries the tradition of the

legendary big bands and orchestras by touring nonstop and performing more than 100 concerts each year around the world. The group performed at Super Bowl XXXIII with Stevie Wonder and Gloria Estefan and their music was used in more than 60 films and TV trailers.

R&B and soul pioneer Etta James will perform August 15th. James has been nominated for six Grammy Awards and was inducted into the Rock and Roll Hall of Fame in

CONTINUED ON PAGE 15



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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INSIDE THE BOX

Scott Dewing

How to Buy a Computer, Really

I swore I would never write a "how-to" column. But like many things I swore I would never do—such as the Macarena or shots of tequila—I'm going to break my vows and write a "how-to" about buying a computer. I hear your question: "Do you think I'm an idiot?" No, I don't. I've bought thousands of computers, so trust me when I tell you that a high IQ is not a pre-requisite. I'm doing this because I get asked about 10,000 times a year by colleagues, friends and family what computer I recommend they buy. I usually have no idea. I could tell them what kind of computer I would buy. The problem with that is the computer I would buy and the computer they *need* are probably two very different things. The best I can do is to teach people how to go about figuring out what computer is best for them.

First and foremost is the cost of the computer. How much money do you have to spend? This has a lot to do with what *kind* of computer you are able to buy. If you're a college student whose budget dictates that going out for dinner is walking down to 7-Eleven for a chili dog, you're not going to be able to afford the Vicious Gaming PC Commando Quad SLI. You probably wouldn't be able to afford that kind of high-end gaming computer even if you walked down to the 7-Eleven and robbed it. (DISCLAIMER: I'm not actually advocating this or the committing of any other crime as part of my "how-to" steps.)

Now, if you're flush with cash, send me \$100 then continue reading. Being wealthy is no excuse to go out and buy the most expensive computer on the market. If money is not an issue, you should follow the same process as the poor college student—minus the trip to 7-Eleven because you would probably have trouble finding a parking spot for your Cadillac Escalade—and budget how much you *should* spend on a computer.

How much you can or should spend leads us to another important question you need to answer before buying a computer: What are you going to use the computer for? This is important because you don't need a \$5,000 computer to surf the Internet and send/receive email. You can do that just fine with a computer that is a tenth of the cost. Computers are tools and should be treated as such when you're deciding what you need. In other words, you don't go to the hardware store and buy a sledge hammer to nail a picture hook into the wall. Let the tool fit the need.

Make a list of what you intend to use your computer for. If you intend to use it to surf the Internet, send/receive email and balance your checkbook, a lower-end, entry level computer will do the trick. If you intend to work with digital photos, I advise getting a computer with a better processor. The processor is the GHz thingy; the higher the number, the faster the processor. You'll also want some more RAM. RAM stands for Really Awesome Memory and you want your RAM to have a GB (as opposed to an MB) after it. GB stands for Gigantic Bucket and MB stands for Medium Bucket. You want a GB of RAM for your mid-range computer. As with the processor, the higher the number the faster the computer. You'll also want a faster hard drive. A 7200 RPM hard drive is pretty fast, but a 10,000 RPM will cook the potatoes almost twice as fast.

If you're planning on using your computer for gaming, you'll need to bump up the numbers for the GHz, the RAM GB and the RPM. You may even consider getting two of the GHz thingies. You will find that there is a direct relationship between how high these various numbers are and how high the price tag is for your computer. Just to clarify, I mean *real* gaming not Solitaire. Real gaming usually involves weapons and killing people. So if the

games you play on your computer don't involve shooting people, you're likely not in need of a "gaming" computer.

As for peripherals, get a flat panel. It's much nicer, takes up less space and you won't throw your back out lifting it up. Just as with the computer itself, let the tool fit the need when it comes to the monitor. You don't need a 21-inch display to compose an email; a 17-inch display will work just as well. If you're working with photos and/or video, then a larger display is useful. A wireless keyboard and mouse are worth the freedom they offer. Also, get a DVD burner and a printer. If you think you're going to do a lot of printing, get a laser printer. Laser printers are more expensive than their ink jet counterparts but you'll save that cost difference in consumables (toner for laser printers and ink cartridges for ink jet printers). It's wise to buy a scanner if you have photos and/or documents you want to scan but be warned, if you don't have items that need scanning right away, your scanner will become lost amongst piles of mail and bills, I promise.

And finally, there is the question of what *brand* of computer to buy. Here's something you need to know: for the most part, all major PC manufacturers use components from the same manufacturers (such as Intel). So what brand you get will be a matter of price, brand reputation and preference. It's like choosing a pick-up truck: some people like Ford while others prefer Dodge. There *are* differences, but in the end, they can both tow a boat just fine. What matters is that you bought a truck and not a tiny hybrid car to try and do the job. Let the tool fit the need. Computers are no exception. ■

Scott Dewing is a technology consultant, analyst and writer who lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns are available at his digitally organic website, www.insidethebox.org.

HALF SHELL *From p. 13*



Rock and Roll Hall of fame inductee Etta James performs on August 15th.

1993 and into the Blues Hall of Fame in 2001. In 2003 she got her gold star on the Hollywood Walk of Fame. Along with inspiring Dinah Washington, Aretha Franklin, Ruth Brown and Dionne

Warwick, she has had a far-reaching influence on singers like Janis Joplin, Gladys Knight, Tina Turner and countless others. She is well known for singing "At Last" and "If I Can't Have You."

Bill Evans Soulgrass will wrap up the series August 22nd. Throughout his 20-year career as a solo artist, the multi-Grammy nominated saxophonist has blended jazz, funk and roots music into a seamless mix of American styles.

Although there is no charge to attend Music on the Half Shell performances, donations will be accepted. Baskets will circulate either before each show or during intermission. ■

This article first appeared in the May 24, 2006 issue of the *The News Review* and has been reprinted in the *Jefferson Monthly* with permission.

TUNED IN *From p. 7*

and it required our staff to be here during many long hours when the automation normally ran program switching.

After about a week I was talking with Bryon, who had handled much of the extra baby-sitting the automation shifts, and I noticed several grey hairs in his beard. Now, I am not one to talk about that (my picture in the *Jefferson Monthly* is flatteringly out-of-date and I keep telling Abby and Paul that we need to update it) – but I hadn't noticed those grey hairs on Bryon before we turned on the CD.

By the time you read this, the final debugging of CD should be well-behind us. Life will return to a reliably predictable flow of programming on JPR's three services. None of us will have to listen to the Stockholm weather report. Bryon can dye his three grey beard hairs if he so chooses. And it will be good.

Until we next need to change automation systems. ■

Ronald Kramer, Executive Director

American Rhythm

"The Gourmet Oldies Show"

An eclectic, in-depth retrospective on vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm

JPR's Rhythm & News Service

Michael Feldman's

Whad'Ya Know

All the News that Isn't

Enron chiefs convicted on 28 counts of not doing anything wrong and 10 counts of knowing nothing about it.

Enron, of course, was running itself—branching, replicating, invading. An organism.

Already took Enron Field away from them, don't know what more they can do. Let's just pray there's no Minute Maid scandal.

Look forward to seeing Lay and Skilling on a road gang around Houston sometime soon.

FBI removes a Congressman's drawers. Nothing J. Edgar didn't do.

Bin Laden releases latest tape as bonus material on new Dixie Chicks CD.

Al Gore invents global warming.

Gore has a new movie out, "An Inconvenient Candidacy."

Homeland Security moves on to seal both coasts by floating a battalion of highly sophisticated rubber duckies.

Jeb Bush could be the next commissioner of the NFL if he can take Condoleezza out on the line of scrimmage. She's been out to win the job in training camp by dating key players in both conferences.

Mexican president Vicente Fox intercepted crossing the border, returned to Ciudad Juarez.

President Bush comes out in favor of American as our national language.

Someone in Newark plugs in a hair dryer and a straightening iron in the same outlet and all the trains stop in the east. Apparently wasn't Ken Lay this time.

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**

npr

ON THE SCENE

Orlando de Guzman

Myanmar's Hidden AIDS Epidemic: The Story Behind the Story

As Southeast Asia correspondent for PRI's *The World*, Orlando de Guzman covers nations whose governments range from democratic to totalitarian. He recently created "Myanmar's Hidden AIDS Epidemic," a two-part exposé on the relationship between Myanmar's repressive domestic policies and its raging AIDS epidemic. We talked with him about how he managed such a feat in the country most know as Burma.

Q: This must have been a very difficult story to cover, given that Myanmar is one of the region's more closed societies. Describe some of the challenges you faced and how you overcame them.

Orlando de Guzman: Most reporters no longer cover Myanmar. The government has a very long blacklist of foreign journalists who aren't allowed in the country. And not much has changed internally for many years: the human rights situation hasn't improved; the military is still in power; pro-democracy leader Aung San Suu Kyi has been under house arrest since the early '90s; the citizens are still denied basic freedoms. Any journalistic activity has to be done very quietly so as not to attract the attention of the authorities.

All of this makes it very difficult to establish contacts there. People take tremendous risks just to help you plan, and then you have to figure out what's even feasible since great areas of the country are off limits to foreigners.

There have been some reports about Myanmar's HIV/AIDS epidemic, but no one has invested the time to try to get eyewitness testimony from local doctors on the frontline of this disease. That's because it's so difficult to get people to talk. I thought that putting those two things together—the public health crisis and the



Orlando de Guzman

system that's perpetuating it—would result in a compelling story, one that definitely needed to be told.

The biggest challenge was doing it in such a way that didn't endanger the people who ultimately agreed to talk with me. The risk to me was comparatively low: arrest and expulsion. But the local people who helped me could be jailed just for meeting with me. So I always had to be very, very careful.

Q: Under such oppressive conditions, how did you ever get anyone to cooperate with you?

O.G.: I remember early on there was a woman who told me she was afraid she'd get in trouble by talking to me. I answered that we're not talking about politics; we're just talking about an illness. Well, that was a really naïve thing to say because in Myanmar, everything is political. Anything that goes against the official line is a challenge to the state and is punishable.

Later on though, there was a doctor who really wanted to speak but was unde-

cided about whether it was safe. He was sort of on the cusp of making his decision. Then one day out of the blue, he said, "I'm ready to talk to you. The worst thing about the oppression and tyranny like we have here isn't the brutality of the bad people, but the silence of the good people."

He was paraphrasing Martin Luther King, which really made me see that no matter how much a government tries to control the people, it can never control their spirit. Myanmar is one of those places where... because it's such an oppressive system, it ends up creating these "diamonds" of people who stand out.

Q: That's quite a story. How did you find your way to him and the others? How did you manage getting into and around the country?

O.G.: Well, for the last 8-10 years, Myanmar has been seeking foreign currency, so the government has opened the country a little for business, commerce, tourism and the like. These days, it's not unusual to see businessmen and backpackers in many areas of Myanmar. The government even has official relations with India, China, Thailand and other countries.

I just blended in with all the other foreigners and made sure I always acted accordingly. And I took my time with everything, not rushing the process so as not to call attention to myself.

I always had lots of books and other paraphernalia with me in case I was stopped, and I made it a point to create lots of alibis so I was covered in the event that the authorities questioned me.

Q: It always comes back to the authorities, of course. What government policies are at the core of the HIV/AIDS epidemic?

O.G.: HIV/AIDS is a disease that needs human behavior to spread, so anything that affects people's ability to control their behavior has a huge impact on this epidemic.

In Myanmar, you have a government that censors information, that doesn't allow scientific findings to be published, that spends most of its resources on itself – in this case, the military – and whose rulers are completely separated from the lives of ordinary people. It has closed its universities, its lab infrastructure is almost non-existent, and its public health system is in shambles.

Put all these things together and you have ideal conditions for the spread of the disease. As the American epidemiologist said in my report, it's the perfect storm for

an explosive spread of HIV/AIDS.

Even authoritarian governments can play a big role in curbing the spread of HIV/AIDS. Look at Thailand and China.

Q: How has doing this story affected you?

O.G.: This was a story, well, I didn't know how it was going to end! It's extremely difficult getting information in Burma. People are so afraid. But I was constantly amazed at the courage of those who wanted to pass on information and even be recorded for radio despite the danger. They deserve the real credit for these stories.

Talking to them, I found it impossible to separate the AIDS epidemic from the terrible human rights conditions there. Health and human rights are intricately linked – Myanmar is proof of that.

Doing this story has inspired me to do

other long-form projects. The brave Burmese who weren't afraid to speak the truth inspire me to do better and more meaningful work.

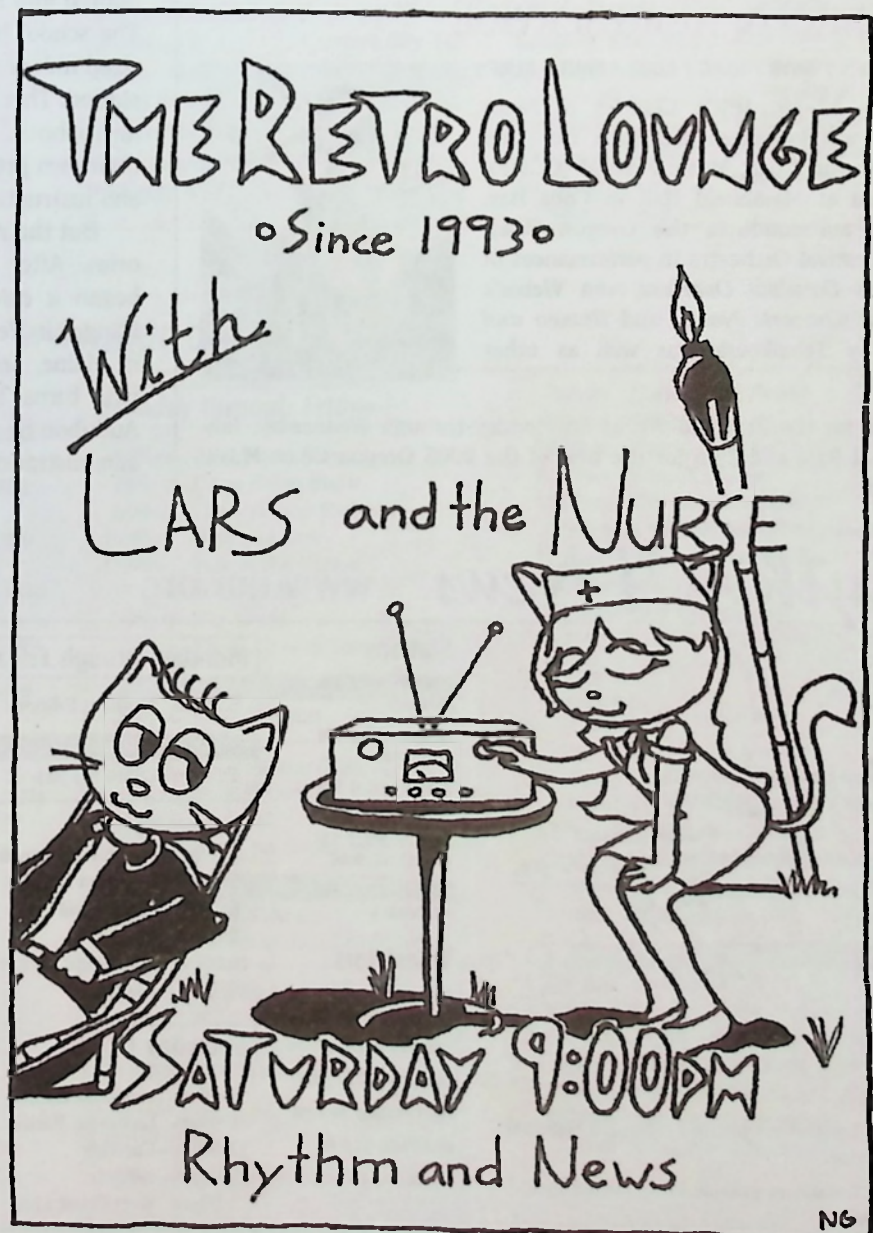
Q: Would you ever go back into Myanmar for another story?

O.G.: [laughs] Yeah, I would. I won't say how, but yes, I would.

Q: Well, Orlando, we certainly look forward to your next story from Southeast Asia. Thank you.

O.G.: You're welcome. ■

Orlando de Guzman is currently a Blakemore Fellow studying Bahasa Indonesia, the nation's official language. He will begin reporting for *The World* from Indonesia in 2007. Tune into *The World*, weekdays at 2:00pm on JPR's *News & Information* service.





PROGRAM GUIDE

At a Glance

Focus

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

California Report

Weekday mornings, on JPR's *Rhythm & News Service*, California listeners hear *The California Report*. Each morning at 7:50 AM, during *Morning Edition*, the 9 minute program provides coverage of issues, trends, and public policy decisions affecting California and its diverse population. Join host Scott Shafer for a daily focus on the southern half of the "State of Jefferson" weekday mornings on JPR's *Rhythm & News Service*.

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

On July 17-19, JPR's *Classics & News Service* will broadcast highlights from the 2005 Oregon Coast Music Festival (OCMF). Recorded at Marshfield Hall in Coos Bay, James Paul conducts the Oregon Coast Music Festival Orchestra in performances of Dvorak's *Carnival Overture*, von Weber's *Clarinet Concerto No. 1*, and *Romeo and Juliet* by Tchaikovsky, as well as other favorites.



Tune in for the Featured Works on Monday through Wednesday, July 17-19 at 9am and 2pm for the best of the 2005 Oregon Coast Music Festival.

Volunteer Profile: Bob Binnewies

In the 1950s, JPR volunteer Bob Binnewies attended high school in Los Alamos, New Mexico. In that era, Los Alamos was a closed community, inaccessible to the general public, where secrets of atomic research were closely guarded. In an effort to bring extra benefit to young people who lived in this atypical community, generous funding was poured into high school activities.

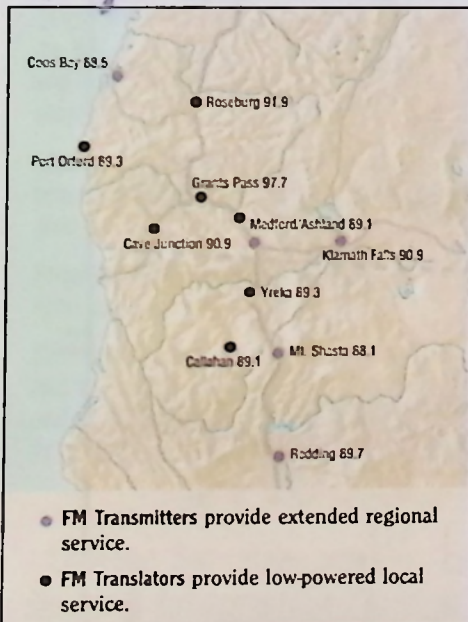


The school had a large and well-equipped theatre, an Olympic-sized indoor swimming pool, art studios, and its very own radio station. That is where Binnewies first tested himself in front of a microphone. The students were able to develop and broadcast their own programs, an extracurricular activity that was popular and instructional all at the same time.

But the radio station was left behind with high school memories. After attending Colorado State University, Binnewies began a career in the National Park Service. He was Park Ranger in Yellowstone, a Chief Ranger at Acadia National Park in Maine, and Superintendent of Yosemite. In unusual career path turns, he also served as a Vice President of the National Audubon Society, was appointed to an environmental post in the administration of New York Governor, Mario Cuomo, and was

CONTINUED ON PAGE 21

Rhythm & News www.ijpr.org



Stations

KSMF 89.1 FM

ASHLAND

KSBA 88.5 FM

COOS BAY

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

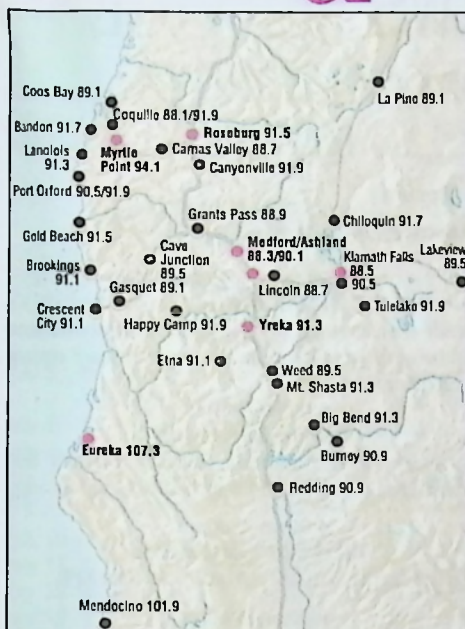
12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND

*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/
COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am The Metropolitan Opera
- 2:00pm From the Top
- 3:00pm Played in Oregon

- 4:00pm All Things Considered
- 5:00pm EuroQuest
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

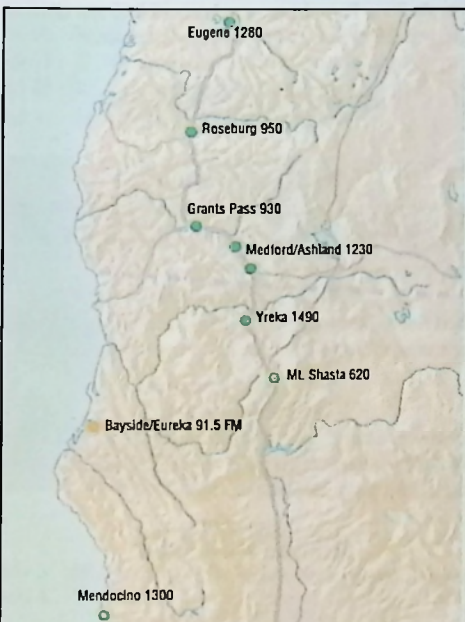
Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Center Stage from Wolf Trap
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm State Farm Music Hall

Translators

- | | | | |
|--------------------|---------------------|----------------------|-----------------------|
| Bandon 91.7 | Coquille 88.1 | Klamath Falls 90.5 | Merrill, Malin, |
| Big Bend, CA 91.3 | Coos Bay 89.1 | Lakeview 89.5 | Tulelake 91.9 |
| Brookings 91.1 | Crescent City 91.1 | Langlois, Sixes 91.3 | Port Orford 90.5 |
| Burney 90.9 | Etna/Ft. Jones 91.1 | LaPine, Beaver | Parts of Port Orford, |
| Camas Valley 88.7 | Gasquet 89.1 | Marsh 89.1 | Coquille 91.9 |
| Canyonville 91.9 | Gold Beach 91.5 | Lincoln 88.7 | Redding 90.9 |
| Cave Junction 89.5 | Grants Pass 88.9 | Mendocino 101.9 | Sutherlin, Glide TBA |
| Chiloquin 91.7 | Happy Camp 91.9 | Mt. Shasta, McCloud, | Weed 89.5 |
| | | Dunsmuir 91.3 | |

News & Information



- AM Transmitters provide extended regional service.
- FM Transmitter

Stations

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

KNHM 91.5 FM

BAYSIDE/EUREKA

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 3:00pm News & Notes

- 4:00pm Open Source (Mon.-Thurs.)
- Tech Nation (Fri.)
- 5:00pm On Point
- 6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 6:00pm News & Notes
- (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange
- (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service

- 8:00am Marketplace Money
- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Selected Shorts
- 6:00pm Fresh Air Weekend
- 7:00pm New Dimensions
- 8:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am On The Media
- 11:00am Marketplace Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Documentary Hour
- 6:00pm People's Pharmacy
- 7:00pm The Parent's Journal
- 8:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: teel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.ijpr.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

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ROSEBURG

KNYR 91.3 FM
YREKA

KSRS 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Includes weather for the region.

7:00am-Noon

First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Calendar of the Arts* at 9:00 am, *Featured Works* at 9:05, *As It Was* at 9:30, and *Composer's Datebook* at 10:00 am.

Noon-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Ted Askew, and Steve Seel.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, and *Calendar of the Arts* at 9:00am.

10:30am-2:00pm

WFMT Radio Network's Opera Stage

Join host Peter Van De Graaff as he presents a season of repertoire favorites and lesser-known treasures from some of the world's finest music capitals.

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

Center Stage from Wolf Trap

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates July birthday

(OCMF) = Oregon Coast Music Festival

First Concert

- July 3 M Janacek*: Suite from *The Cunning Little Vixen*
- July 4 T M. Gould: Three American Ballads
- July 5 W Beethoven: Piano Sonata No. 31 in A flat
- July 6 T Susato: Selections from *The Danserye*
- July 7 F Menotti*: *The Telephone*
- July 10 M Wieniaski*: *Faust Fantasy*, Op. 20
- July 11 T Brahms: Clarinet Sonata No. 2 in E flat
- July 12 W Butterworth* *Idylls for Small Orchestra*
- July 13 T Boccherini: String Quintet in C, Op. 60
- July 14 F Finzi*: *Grand Fantasia and Toccata*, Op. 38
- Jul 17 M (OCMF) Dvořák: *Carnival Overture*
- Jul 18 T (OCMF) Tchaikovsky: *Romeo and Juliet Fantasy Overture*
- Jul 19 W (OCMF) Delius: *The Walk to the Paradise Garden*
- Jul 20 T Mozart: Violin Sonata in F, K. 377
- Jul 21 F Liszt: *Tasso, Lamento & Trionfo*
- Jul 24 M Bloch*: *Symphony for Trombone & Orchestra*
- Jul 25 T Copland: *Prairie Journal* (Music for Radio)
- Jul 26 W Field*: Piano Sonata Op. 1, No. 3
- Jul 27 T Granados*: *Escenas Romanticas*
- Jul 28 F Telemann: *Premiere Suite*
- Jul 31 M Berlioz: *Lelio*



James Paul,
Music
Director of
the Oregon
Coast Music
Festival

Siskiyou Music Hall

- July 3 M Janacek*: *Taras Bulba*
- July 4 T Dvorak: String Quartet No. 12 "American"
- July 5 W Chopin: Piano Concerto No. 1 in E minor
- July 6 T Saint-Saens: Piano Trio in E minor
- July 7 F Mahler*: *Symphony No. 9*
- July 10 M Orff*: *Carmina Burana*
- July 11 T J. Van Bree: Quartet No.3 in D
- July 12 W Theo Verhey: Concerto No.2 in A minor
- July 13 T Elgar: Symphonic study in C minor
- July 14 F Finzi*: Clarinet Concerto Op31

- July 17 M Prokofiev: OCMF Scenes from *Romeo and Juliet*
- July 18 T Von Weber: OCMF Clarinet Concerto No.1
- July 19 W Various: OCMF Pops Concert Highlights
- July 20 T Tchaikovsky: *Symphony No. 6 "Pathetique"*
- July 21 F Haydn: *Symphony No.45 in F sharp "Farewell"*
- July 24 M Ernest Bloch*: Violin Sonata No.2 "Poeme Mystique"
- July 25 T Liszt: Sonata for Piano in B Minor
- July 26 W Field*: Piano Concerto No.2 in A flat major
- July 27 T Dohnanyi*: *Konzertstuck for Cello and orchestra*
- July 28 F Rachmaninov: *Symphony No.1 in D minor*
- July 31 M Tchaikovsky: Piano Concerto No.1 in B flat minor

HIGHLIGHTS

WFMT Radio Network's Opera Stage

- July 1 • Orlando Furioso by Antonio Vivaldi**
Conductor: Alan Curtis
Ann Hallenberg, Elena Belfiore, Laura Aikin, Annarita Gemmabella, Max Emanuel Cencic, Vito Priante and Franco Fagioli
- July 8 • La Vie Parisienne by Jacques Offenbach**
Conductor: Nicolas Chavlin
Francis Dudziak, Martial Defontaine, Jean-Louis Meunier, Humberto Ayerbe-Piño, Frédéric Longbois, Michel Tellechea, Florent Blaser, Olivier Prodestà, Alexandre Feser, Patricia Samuel, Karine Lavorel, Maryline Fallot, Sophie Graf, Ola Waridel, Catherine Torriani, Nathalie Constantin, and Lauranne Jaquier
- July 15 • War and Peace by Sergei Prokofiev**
Conductor: Alexander Vedernikov
Andrei Grigoriev, Elena Novak, Leonid Zimnenko, Yekaterina Shcherbachenko, Alexander Naumenko, Margarita Mamsirova, Roman Muravitsky, Oksana Kornievskaya, Vsevolod Grinov, Yuri Baranov, Tatiana Yerastova, Irina Rubtsova, Paata Burchuladze and Boris Statsenko
- July 22 • La Forza Del Destino by Giuseppe Verdi**
Conductor: Robert Bass
Maria Guleghina, Salvatore Licitra, Marianne Cornetti, Mark Rucker, Simon Estes, Paul Plishka
- July 29 • Idomeneo by Mozart**
Conductor: Seiji Ozawa
Neil Shicoff, Angelika Kirchschlager, Genia Kühmeier, Barbara Frittoli, Peter Jelosits, Marian Talaba and Walter Fink

From The Top

- July 1 •** This week From the Top brings you an exciting program from the New England Conservatory's Jordan Hall, featuring award-winning group The Alisier Trio.
- July 8 •** From the Top heads down south to the Alys Stephens Center at the University of Alabama in Birmingham for a special show featuring a behind-the-scenes look at Christopher O'Riley coaching a chamber music session with two young performers.
- July 15 •** This week's show features a cello/violin duo of brothers performing a piece written by the 15-year-old cellist, and introduces From the Top's first two Cooke Young Artist winners, who receive



From the Top presents The Alisier Trio on July 1st.

\$10,000 scholarships to further their musical educations.

July 22 • The RiverCenter for Performing Arts in Columbus, GA is the stage for this week's edition of From the Top. Musical highlights include a string quartet from the Chicago area playing Shostakovich, and a very young pianist from Minnesota playing Haydn.

July 29 • This week From the Top comes from the Harris Theater for Music and Dance in Chicago. The show is highlighted with performances by the prestigious violinist Rachel Barton Pine, the Chicago Children's Choir, and the Chicago Youth Symphony Orchestra.

PROFILE *From p. 17*

Executive Director of the Palisades Interstate Park Commission, an organization that manages twenty-three parks and historic sites in New York and New Jersey. He is also author of *Palisades, 100,000 Acres in 100 Years*, published by Fordham University Press.

Binnewies and his wife, Midge, moved to Ashland about three years ago. He is retired and working on another book, this one about Yosemite. In the meantime, he has rediscovered radio, and, with encouragement from News Director Jessica Robinson, has begun doing feature stories for the Jefferson Daily. "For me, this is a return to something I did years ago," he says. "It's fascinating and most enjoyable."

IM

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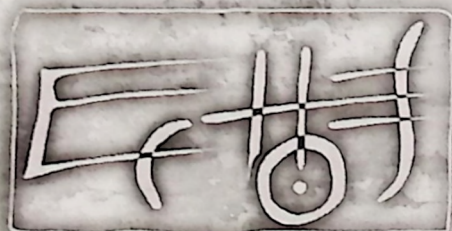
Feature stories

4:30pm Monday-Friday

CLASSICS & NEWS

5:30pm Monday-Friday

Rhythm & News



Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape. Echoes creates a soundscape of music that's soothing yet intriguing.

Jefferson Public Radio invites you to join us for an evening of *Echoes*. You have nothing to lose but stress!

WEEKNIGHTS • 8PM-10PM

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MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50.

NORTHERN CALIFORNIA ONLY:

7:50am
California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on JPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly Achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am
The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

July 2 • Daniela Schachter

Italian import Daniela Schachter is a brilliant young pianist and singer, taking the jazz scene by storm. Judging by her list of awards and the jazz luminaries she's played with, one might think she'd been gigging professionally for dozens of years. One thing's for sure — she'll be around at least that long. Schachter performs her own tune "Dark Blue," and McPartland joins in for "It Could Happen to You."

July 9 • Arturo Sandoval

Ever since trumpeter and pianist Arturo Sandoval fled his native Cuba in 1990, he's been wowing audiences with his abilities to play Latin jazz, bebop, ballads, and even classical music. In this program from 1993, Sandoval sits down with McPartland for a piano duet of "Autumn Leaves," before heating things up on the flugelhorn with "Mack the Knife."

July 16 • Clint Eastwood

Clint Eastwood is best known for his spectacular acting roles and directing credentials, but he's also a composer and a true jazz aficionado. He takes host McPartland behind the scenes of such films as *Bird* and *The Bridges of Madison County* to discuss the



Pianist and singer Daniela Schachter performs on the July 2nd edition of *Piano Jazz*.

musical heart of these movies. She in turn gives beautiful treatments of Eastwood's own tunes, "Claudia's Theme" and "Doe Eyes," capping an intriguing hour with one of the most gifted artists of our time.

July 23 • Elvis Costello

Adopting the King's name and Buddy Holly's look, Elvis Costello is known as one of the most original performers in the world of pop music. Over the past twenty-five years, Costello has experimented with edgy rock, new wave punk, and tender love ballads. More recently, he's found himself collaborating with such artists as Burt Bacarach, the Dirty Dozen Brass Band, and The Mingus Big Band. Costello joins McPartland and bassist Gary Mazzaroppi to perform "At Last" and picks up the guitar to sing "Gloomy Sunday."

July 30 • Alicia Keys

Grammy award winning vocalist Alicia Keys has rocked the pop and R&B worlds with her velvet voice and soulful piano playing. This New York native brings the influences of jazz greats such as Fats Waller and Oscar Peterson to the piano, while her vocal and songwriting style is inspired by her love of Stevie Wonder, Nina Simone, and Donna Hathaway. Keys plays one of her signature tunes, "Fallin'," and joins McPartland on "Good Morning Heartache."

The Thistle & Shamrock

July 2 • Young Tradition

The finals concert of the BBC Radio Scotland Young Traditional Musician 2006 took place earlier this year at the thirteenth Celtic Connections festival. Meet the winner, and enjoy music from the successful recording artists who launched their careers after winning the title in previous years. We'll also hear Archie Fisher, Simon Thoumire, and Alex Salmond.

July 9 • Summer Light

The bright and airy sound of contemporary music from Celtic roots complements the long summer days, and the warm light of summer nights. Take your radio outside and tune into some fine music from Sharon Shannon, Bill Whelan, Kim Robertson, and Kirsty MacColl.

July 16 • Eileen Ivers

The sensational Irish American fiddler shows us the way to new worlds of Celtic music with her band Immigrant Soul.

July 23 • Dreamtime

While traditional dance tunes are intended to do just the opposite, some instrumental and vocal music easily invokes a dreamy frame of mind. And there are many ballads telling of night visions and visits, both comforting and chilling. Daydream your way through an hour of music from Ireland, Scotland, and Australia, home of the hypnotic didgeridoo.

July 30 • Perthshire Amber Preview

A look ahead to the 2nd Annual Dougie MacLean Perthshire Amber Weekend with an hour of exclusive highlights from last year's event.

New Dimensions

July 2 • *Birthing Death* with Jerrigrace Lyons & Leslene Della Madre

July 9 • *Precious Human Life* with Arnaud Maitland

July 16 • *A Gentler Way to Communicate* with Marshall Rosenberg

July 23 • *Healing Mind/Body/Spirit in Extraordinary Ways* with Meredith Young-Sowers

July 30 • *Aging Gracefully* with Andrew Weil, M.D.

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.
www.zorbapaster.org

EGGPLANT MEXICANA WITH TOFU

(Makes 9 servings)

1 large Eggplant
1 carton Tofu
16 oz Tomato sauce
1 can Green chilies, chopped
(or fresh serrano)
1/4 cup Scallions, sliced
1 tsp Garlic powder, divided
1 1/2 tsp Cumin, divided
2 tsp Olive oil
8 oz Lowfat cheddar cheese
Cooking spray

Slice tofu in half inch slabs. Place on a few sheets of paper towel and cover with paper towel. Place a cutting board on top and put something heavy on it to press excess moisture from tofu.

Slice eggplant into 1/2-inch rounds. Coat a cookie sheet with cooking spray. Place eggplant in a single layer on sheet. Bake at 450° for 20 minutes, turning eggplant after 10 minutes.

In sauce pan, combine tomato sauce, scallions, green chilies, garlic powder, and cumin and simmer for 20 minutes. While eggplant is baking, in large skillet, heat olive oil. Add tofu cubes and saute until brown.

Coat 13 x 9 inch baking pan with cooking spray. Layer eggplant, tofu, sauce, and cheese. (this should make two layers). Bake at 350 for 30 minutes.
(Recommended to serve with lowfat plain yogurt and brown rice)

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Documentary Hour

Selected documentary episodes and series from a diverse range of producers.

6:00pm-7:00pm
People's Pharmacy

7:00pm-8:00pm
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Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am
BBC World Service



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Redding, CA · www.first5shasta.org

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Klamath Falls, OR · (541) 882-8894

Klamath-Siskiyou Wildlands Center
www.kswild.org

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Rogue Valley Transportation District
Medford, OR · www.rvtd.org

ScienceWorks Hands-On Museum
Ashland, OR

www.scienceworksmuseum.org

Siskiyou Land Trust
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Coos Art Museum
Coos Bay, OR · (541) 267-3901

Douglas County Museum of History
& Natural History

www.co.douglas.or.us/museum
(541) 957-7007

Jacksonville Museum &
Children's Museum

Jacksonville, OR · (541) 773-6536

Schneider Museum of Art
Ashland, OR · (541) 552-6245

ScienceWorks Hands-On Museum
Ashland, Oregon · (541) 482-6767

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Art



ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents a wide variety of shows this month: Shakespeare's *The Winter's Tale*, *The Merry Wives of Windsor*, and *King John*; then there's *The Diary of Anne Frank*; Oscar Wilde's *The Importance of Being Ernest*; *Dr. Jekyll and Mr. Hyde*; William Inge's *Bus Stop*; *Intimate Apparel*; and *Cyrano de Bergerac*. Performances at 1:30 & 8 p.m., backstage tours at 10 am. Tues-Sun. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

◆ The Camelot Theater presents *1776*, thru July 23rd, with a special matinee on the 4th of July. John Adams, Benjamin Franklin, Richard Henry Lee and Thomas Jefferson are proud, frightened, uncertain, irritable, charming, often petty and ultimately noble—and determined to do the right thing for a fledgling nation as they attempt to convince the members of the second Continental Congress to vote for independence. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St, Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *Five Guys Named Moe* thru Sept. 3rd. Six dynamic guys sing, dance and tear the house down as they belt out the exuberant music of Louis Jordan. Songs, like "Is You Is Or Is You Ain't My Baby?," "Caledonia," "Don't Let The Sun Catch You Crying," "Early In The Morning," and "Ain't Nobody Here But Us Chickens" to spark this high-energy show into a fitting celebration for Oregon Cabaret Theatre's 20th Anniversary summer. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ Oregon Stage Works presents *Wild Guys*, July 21st-August 21st. The hilarious play that won Best Play of 1992 in Canada follows four men straight out of the self-help movement and into the woods. There, they plunge into a "wild-man" weekend to do some serious male bonding. Thurs-Sat. at 8 pm, Sundays at 2 pm. General \$17/students \$10. Adults \$17, students \$10. OSW is located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or www.oregonstageworks.org.

Music & Dance

◆ The Rogue Theater presents Johnny Winter on June 3rd; the Little River Band on June 28th; and John Hiatt with the North Mississippi Allstars on June 30th. 8 pm. At the Rogue Theatre, 143 SE H Street, Grants Pass. (541) 471-1316

◆ The Britt Festival presents The Radiators / Ivan Neville & Dumpstaphunk on July 1st; Donna Summer on July 2nd; Nickel Creek on July 3rd; Rob Thomas with special guest Jason Mraz at Jackson County Expo Park on July 9th; Noche Flamenca on July 13th; Michael Franti & Spearhead and The Refugee All Stars of Sierra Leone on July 14th; Blues Traveler on July 15th; The Temptations and The Four Tops on July 16th; Lingo dance theater on July 21st; Hootie and the Blowfish on July 22nd; Lee Ann Womack on July 26th; Shawn Colvin and Dar

Williams on July 27th; Tony Waag's Tap City on July 28th; Vicki Lawrence & Mama: A Two Woman Show, on July 29th; Sunset & Stars Gala Dinner on July 29th; Arianna String Quartet at SOU Recital Hall, Ashland, on July 31st; Carrie Underwood and John Corbett at Jackson County Expo Park on July 31st. 8 pm unless noted otherwise. The Britt Festival's Gardens and Amphitheater are located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

◆ Eden Valley Orchards presents Thursday Night Jazz In The Gardens thru August 17th. Visit the Voorhies Mansion at Eden Valley Orchards for an evening of local jazz musicians in the historic formal gardens of the Voorhies Mansion. 6-9 pm. At Eden Valley Orchards – Voorhies Mansion, 2310 Voorhies Road, Medford. www.edenvalleyorchards.com

Exhibition

◆ The Schneider Museum of Art presents "The Crowell Collection: Contemporary Glass by William Morris". A display of Northwest Coast Native American art and Inuit sculpture thru Sept. 16th. Opening Reception: September 29, 5-7 pm. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ AMBUS Contemporary Art presents Virginia Andrade's "Transition" thru August 5th. This show depicts the artist's journey into aging. The scratching, scraping, rubbing and scoring on the surface are the footsteps of time travel and the experience of living. Artist Reception on July 21st, 4-7 pm. 21 N. Bartlett St., Medford. (541) 245-3800. www.AmbusArt.com

◆ FireHouse Gallery presents "Landscapes in Black and White," thru July 6th. 2006 FireHouse Gallery, Rogue Community College, 214 SW 4th Street, Grants Pass.

◆ Wiseman Gallery presents "Dreamscapes' Black" beginning July 7th. A show of black and white photographs shot using infrared film, creating surreal, dream-like images that the naked eye usually cannot see. Wiseman Gallery, Rogue Community College, 3345 Redwood Hwy, Grants Pass. (541) 956-7339



AMBUS Contemporary Art presents Virginia Andrade's "Transition" through August 5th.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

NORTH STATE

Theater

◆ Riverfront Playhouse presents *Life of the Party* thru August. The Riverfront Playhouse is



The Coos Art Museum presents "Expressions West," its annual juried competition for painters from the 13 western states through July 13th.

at 1620 East Cypress, Redding. (530) 225-4130

◆ BareStage Theatre presents *The Monster from the Redding Improv Players* thru July 8th. 8 pm. Then on July 21st-22nd, "Whodun'it? – A Murder Mystery Comedy Dinner." 6 pm. Figure out the killer between laughs. \$25 general including dinner, dessert, beverages and the play. Tickets at Francisco's Mexican Restaurant, online at www.barestage.com or at the door. BareStage Theatre, 446 Antelope Blvd., Red Bluff. (530) 529-1241.

Music

◆ Sengthong's present LaTanya Lockett on July 8th. Lockett is a soul/funk, blues artist who has teamed with former members of Giant People and Global Funk Council to shape a jazz band with a huge sound. 8 pm. On July 14th, New Monsoon performs world rhythms with rock and blues grooves. A jam band with a big sound. On July 25th, The Joe Moss Band represents a new generation of blues standouts from Chicago, including Jason Ricci as the winner of the "Muddy Waters Award" and the "Sonny Boy Blues Society Harp Contest." On July 25th, Mark Hummel and the Blues Avengers, a swinging blues band. \$8 advance/ \$10 at the door. Sengthong's Blue Sky Room, 5855 Dunsmuir Ave. Dunsmuir. (530) 235-4770

Dance

◆ The City of Redding presents "American Exploration & American Spirit: Selections from the Corporate Collection of A.G. Edwards," thru July 14th. Seventy-five images produced during the 19th and 20th centuries, the exhibition combines two separate shows, bringing together works that trace the westward expansion of the United States with other pieces that visual-



July 28th, cowboy poets Baxter Black & Gary McMahan perform at *Riverbend Live!* at Riverbend Park in Winston, Oregon.

ly define the ideas of liberty and the American spirit. M-F, 8-5. At Redding City Hall, 777 Cypress Avenue, Redding (530) 225-4104

UMPQUA

Theater

◆ Umpqua Actors Community Theatre presents "Inherit the Wind" thru July 9th. At Betty Long Unruh Theatre, Umpqua Community College, 1624 W Harvard, Roseburg. (541) 673-2125

◆ Umpqua Community College Fine & Performing Arts presents the UCC Summer Musical, *Beauty & the Beast*, July 27th-29th and Aug 3rd-5th. 7:30 pm and Sunday at 2 pm. At Betty Long Unruh Theatre, Umpqua Community College, 1624 W Harvard, Roseburg. (541) 673-2125

◆ Centerstage presents *Sweeney Todd*, July 27th-Aug. 6th. Umpqua Community College, 7:30 pm, Sun 2 pm. \$9 general admission. Roseburg. (541) 440-4694

Music

◆ Music on the Half Shell Summer Concert Series presents Little Feat on July 4th, Charlie Musselwhite on July 11th, Ambrosia on July 18th and Leo Kottke on July 25th. Busses run from the Downtown Parking Garage from 5:15-7 pm. Return trips will be made as necessary toward the end of the show. At the Nichols Bandshell in Stewart Park in Roseburg Stewart Park, 7 pm. (541) 677-1708, www.halfshell.org

◆ Riverbend Live! Concert Series presents "A Tribute To Ray Charles With Patrick Lamb" on July 7th. On July 14th, Mumbo Gumbo offers a mix of many styles of music that has a thread of New Orleans rhythm and blues woven through it. And on July 28th, cowboy poets Baxter Black & Gary McMahan perform. Riverbend Park in Winston, free Friday Night Concerts, bring a blanket, please no dogs, 7-9 pm. At Winston Community Park, Thompson Street, Winston, (541) 679-9732.

◆ On July 15th, the 20th Annual River Appreciation Day Festival provides rafting from 7:30 am-1 pm, live music at 1-8 pm. Food and drink will be available throughout the day. Camping available by reservation. At Whistler's Bend Park 13 miles east from Roseburg. (541) 672-7065 www.umpqua-watersheds.or

OREGON & REDWOOD COAST

Music

◆ The Pistol River Concert Association presents Baba Ken Okulolo and the Nigerian Brothers on July 22nd. Nigerian vocalist and bassist Ken Okulolo is a five-time winner of the Nigerian Journalists' Association's award as the country's top bassist. The Nigerian Brothers recreate the sweet, lilting sounds of their earliest village memories, bringing folk, "palmwine," and highlife songs to life with their harmonious voices, African guitar stylings, and hand percussion. 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

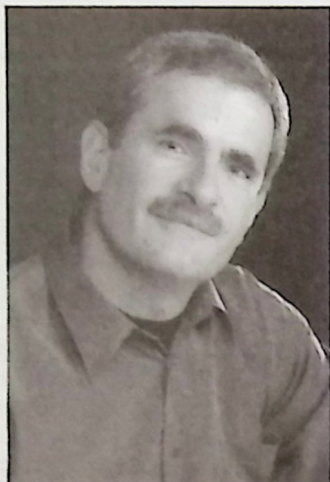
◆ Oregon Coast Music Festival presents The Joe Ross Trio on July 20th and Molly's Revenge on July 21st. 7:30 pm. \$12. Pacific Auditorium, Highway #101 Reedsport. (541) 271-2103.

◆ Oregon Coast Music Association presents the 234th Army Band on July 26th at the Hales Center for the Performing Arts, Southwestern Oregon Community College, 1988 Newmark Avenue, Coos Bay. (541) 267-0938

CONTINUED ON PAGE 31

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org

RECORDINGS

Ed Hyde

Classical Downloads: Facing the Inevitable

I'm not a technophobe. But I don't download music from the Internet...yet. And I don't care much for headphones, either.... I actually like to hear the world around me. My personality is such that I receive much of my sensory input from my ears, and I often cringe at the sight of gaggles of people moving about in sonic isolation...but that is the subject for another *Recordings* column.

The popularity and the utility of the downloaded music file is such that classical music fans shouldn't ignore it. Music downloads promise to increase the availability of performances of most of the orchestras of the world. An exciting prospect, as most performance ensembles don't have recording contracts. Those that do are finding their market shrinking and that costs are on the rise.

I've grown frustrated in the past several years when browsing through my favorite record stores (in person and online). It seems that many "new" CDs simply repackage previously released performances. I've also observed that the shelf space devoted to classical music is getting smaller. So I started thinking about "downloads". They are the curse and the savior of the music business, I'm told.

The downloaded file offers the possibility of wide distribution without the expense of manufacturing, warehousing and shipping physical product. Those costs burden many low-volume recordings. A "hit" classical recording is pretty low volume by today's measure. That said, I've

been thinking about the mechanics of getting music over the internet. It's a method that I don't know how to use...yet. I want to share what I've found with you readers and classical music fans.

The first thing needed when starting a collection of music on your hard drive is a player-software to receive, process, store and organize the downloaded files - a jukebox, if you will. Apple's iTunes is the 800-pound gorilla of the bunch. Another is Napster - you may remember that one from several years back, when the site was shut down as a result of court action by the music industry. However, Napster has been reinvented as a subscription download service.

Getting the jukebox software is generally free. It gets a bit tricky after that. The Internet retailing "community" is

bustling with competition, the gist of which is still a simple formula: you want it, you find it, you buy it if the price is right. At the sites that I've found you can purchase as a guest, buying single tracks, or whole albums. Or you can pay a monthly subscription fee, which allows subscribers unlimited downloads (sometimes) - your collection's content is defined only by the time and effort you spend acquiring and organizing the pieces.

I entered "classical music download" into my internet search engine and got some hits. I'm listing a few of them here, mainly to share what I've learned, but be aware that I am just barely scratching the surface: Classicalarchives.com,

THE POPULARITY AND THE UTILITY OF THE DOWNLOADED MUSIC FILE IS SUCH THAT CLASSICAL MUSIC FANS SHOULDN'T IGNORE IT. MUSIC DOWNLOADS PROMISE TO INCREASE THE AVAILABILITY OF PERFORMANCES OF MOST OF THE ORCHESTRAS OF THE WORLD. AN EXCITING PROSPECT, AS MOST PERFORMANCE ENSEMBLES DON'T HAVE RECORDING CONTRACTS.

Eclassical.com, and Classical.com are the ones that came up first. Many e-tailers are starting up and I'm certain that many more are out there right now. The big ones (iTunes for example) are branching into classical offerings.

Eagle eyes are needed at music download sites. You can often download files containing entire works for less than a dollar: ninety-nine cents to be exact. But just as often you will click on a download for the same ninety-nine cents and find that you paid for only one particular movement.

Here's an example (I'm not picking on anyone here, I was using classical.com as a guinea pig): I went looking for a recording of Mussorgsky's "Pictures at an Exhibition." I navigated my way through the site and was rewarded with a list of selections from the piece; Fifteen tracks, each track costing \$0.49, and one file of the whole work for \$0.99. That's a bargain; \$7.35 isn't. But at the same time, if you are the type of listener who wants to buy and keep only those tracks that you like, this flexibility is attractive.

Tchaikovsky's "1812 Overture", recorded by the Vienna State Opera Orchestra, can be had for \$1.99. You can subscribe to classical.com for \$11.99 per month, get 8 downloads a month, yours to play as often as you like for as long as you like.

At other sites you will find other composers, other orchestras, other conductors—content is still a bit limited, but will expand as more listeners discover and investigate the download option for shopping.

I did run across one site that lets you play the files for only as long as your subscription is active. Expired subscription... expired music. *That* I don't like.

There is also a debate among audio-philosophes about the quality of these files. I'm not going to venture into that at this time. But my null hypothesis is that the sound quality won't matter much unless the buyer takes the time (or acquires the equipment) to play these files through the appropriate listening equipment. It's been my observation that many of these downloads are designed for playback on personal digital music players, like an iPod, through headphones and are compressed for delivery over the Net. To my ears this compression is most noticeable in the playback's dynamic range.

I regularly play digital music from my cable company. I have my TV wired

through a home audio receiver, and use my main speakers— a pair of vintage RTR 240Ds. The dynamic range is much better than it was five years ago, but still not up to that of my CDs. I play the cable music for wallpaper, not serious listening.

I'm also a big fan of liner notes. I enjoy reading about the works, the composers, the ensembles and the conductors. You don't get such detail with downloads, though plans *are* in the works at many sites to offer this content. It'll be there sooner rather than later, for additional purchase.

The download really is the future of the recorded musical work. But unlike the advent of the LP or the CD, realizing the full benefit will entail much more than buying a new piece of playback equipment, hooking it up and inserting a newly pur-

chased disc. This will take the acquisition of a whole new skill set that for many music aficionados will drive them into adding a computer to their "stereo" systems. That's OK. For me it will also tax my organizational skills as well as my shopping patience. When I start downloading I will miss the liner notes, but I'm hopeful that content providers will make something available that replaces it.

Happy downloading, organizing, compiling, burning, transferring and labeling... and most importantly, *listening*. ■

Ed Hyde can occasionally be found on the JPR airwaves on the *Classics & News Service* as a substitute host for *First Concert* and *Siskiyou Music Hall*.

ARTSCENE *From p. 29*

Exhibition

◆ The Coos Art Museum presents "Expressions West," its annual juried competition for painters from the 13 western states through July 13th. \$5 adults, \$2 seniors & students. Coos Art Museum is located at 235 Anderson, Coos Bay, or online at www.coosart.org. (541) 267-3901

◆ The Humboldt Arts Council presents Stories by Nate Larson thru July 21st. Humorous and touching photographs evoke the power of belief. Also "Undercurrent" by Chris Beards thru July 28th. And "Morris Graves & Art of the Northwest," thru Sept. 25th. Artwork from the Humboldt Arts Council's Permanent Collection highlighting the works of Morris Graves and the artists of "The Northwest School." Morris Graves Museum of Art 636 F St, Eureka. (707) 442-0278

KLAMATH

Theater

◆ The City of Klamath Falls presents its Ross Ragland Youth Theater Day Camp thru July 13th, 9:45-3:15 pm From an all-camp gathering to theater games, the days are filled with imagination, creativity, singing, dancing and more. Actors, ages 5-14, participate in five different 30 minute classes each day. This program is a complete immersion into the world of theater. For info: www.rrtheater.org or call the Ross Ragland Theater at (541) 884-0651.

◆ The Linkville Players present five special benefit performances of pianist "Slippery" Bill Eaton's *A Tribute to Liberace*, July 28-Aug. 5th. This is a unique one-man show that pays homage to the ultimate performer, "Mr. Showmanship" himself. 8 pm and 2 pm. \$20 (no discounts) and include a pre-show champagne and hors d'oeuvres reception before each performance. All proceeds benefit Linkville's new lighting system fund. The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782.

Music

◆ The Ross Ragland Theater presents free lake-side concerts in the City of Sunshine's "Lake Ewauna Music Festival" thru August 9th. Klamath Falls.

◆ Ross Ragland Theater presents "Blues on the Green" at the Running Y Ranch Resort. The Klamath Community Jazz Band will swing in on July 14th. On Aug. 4th the R&B sounds of Soul'd Out and the regionally acclaimed Bond Brothers will entertain in one of Southern Oregon's most beautiful outdoor settings. Klamath Falls.

◆ Ross Ragland Theater presents "Hello Dolly!" on July 21st-30th. At the Ross Ragland Theater, 218 N. 7th St., Klamath Falls. www.rrtheater.org ■



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Rhythm & News

AS IT WAS

Oregon Highways

By Marjorie O'Hara

As you drive along Interstate 5, from Ashland north to Roseburg, it seems as though there is some sort of construction happening every few miles. Frustrated motorists abound.

But in 1900, there were no paved highways in Oregon yet the need was growing. Automobiles had been bouncing around Portland since 1899. By 1910 there were 350 of them in Medford, Oregon, alone.

Recognizing the need for better connection through improved transportation, the Pacific Highway Association began to promote construction of a highway between Mexico and Canada. In 1913, the Oregon State Legislature declared it was time to "Get Oregon Out of the Mud." The Oregon State Department of Transportation was put in charge. The first 13 miles of the Pacific Highway in Oregon were paved — in Jackson County — in 1914.

Construction continued throughout the state, and by 1924 pavement smoothed the entire 345-mile route from the California border to the Columbia River. The Pacific Highway — officially renamed Highway 99 — now stretched from Mexico to Canada and, at that time, was the longest paved highway in the world.

So next time your cursing at the traffic, or the construction slowing things down to a crawl, think what it would have been like driving from here to there on a dirt road.

SOURCES: *The Oregon Book — Information AtoZ*, Connie Battaile; *Made In America*, Bill Bryson; *Land in Common: Medford*, Terry Claflin.

Lithia Park

By Marjorie O'Hara

As you wander through beautiful Lithia Park in Ashland, Oregon, today, it is hard to believe that one of the most divisive controversies ever to erupt in Ashland exploded in 1914 over development of the park.

The issue was whether the eighteen acres upstream from the small existing city park would be developed commercially as a health spa — based on lithium and other mineral waters in the area — or if it should remain a public park.

Promoters of the spa idea said nationwide promotion would put the city on the map. "Ashland Grows While Lithia Flows" was the slogan. Strong endorsement came from the Southern Pacific Railroad Company, eager to promote travel in the west.

The publisher of the *Tidings*, who argued for commercial development, called upon Ashland to "Forge to the front, despite a few sleepy croakers." He warned that to do otherwise would be to "sink hopelessly into a comatose state."

Voters settled the issue in 1916 when they voted to keep the expanded park a city park. They did not want it turned into a commercial health spa.

The vote that made it possible for us to wander at leisure through Lithia Park today was 521 to 376.

SOURCE: "Lithia Park Story" by Marjorie O'Hara

Buffalo Bill

By Stephanie Butler

In our modern world of flashy rock concerts and larger than life action films, a traveling exhibition of sharp shooting and horsemanship might not appeal to most of today's youth. But in 1910, Ellis Beeson, a Talent, Oregon, boy, was thrilled when Buffalo Bill and his Wild West Show appeared in near-by Medford.

Years later, Beeson recalled, "...Dad took us in his automobile. Horses were extremely scared of automobiles in those days, so we parked quite a ways away."

"The trick rider, she had a beautiful little dapple grey horse. She crawled underneath the horse's belly and around its neck and everything. But the last act was Buffalo Bill pulled out into the arena with this beautiful carriage. He had a bucket of things that looked like golf balls. He got down on the ground and started throwin' those balls up in the air, and Annie Oakley

shot and broke every one of 'em. I guess she must have broke 40 or 50 of 'em. Then the circus was over and it was time to go home."

Although the settings and activities may change over time, programs like the popular, American Idol TV series remind us that kids today, like in the past, still have their heroes.

Source: *The Democratic Times*, 1869

Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with Craig Stillwell as the new chief writer and script coordinator. Dr. Stillwell has a Ph. D. in History from the University of Notre Dame and is currently an instructor in the Colloquium Program at Southern Oregon University. His team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News Service* at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

As It Was II is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit www.asitwas.org.



LITTLE VICTORIES

Mari Gayatri Stein



Err on the side of love.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

THE TALK OF THE NATION

SM

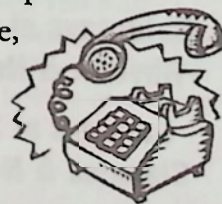


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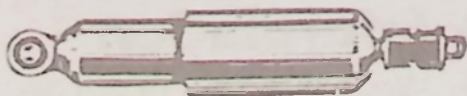
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FROM NATIONAL PUBLIC RADIO



THEATER AND THE ARTS

Molly Tinsley

Romance Regained

Forget about the standing ovation, which in these grade-inflated times, occurs far too often to mean anything. Instead, listen to the audience during the performance. Is there appreciative, appropriate laughter? Suppressed snuffles in response to pathos? Do the ends of certain scenes draw bursts of spontaneous applause? A recent performance of Lynn Nottage's *Intimate Apparel* in the Oregon Shakespeare Festival's Bowmer Theatre was distinguished by all of the above, topped by several collective groans of shocked dismay. One such moment occurred early in the second act and offers insight into the play's strategy.

Esther Mills (Gwendolyn Mulamba) is a plain-faced, plain-speaking, thirty-five-year-old seamstress of intimate apparel who has watched a parade of bumpkin ingénues move into the lower Manhattan boarding house where she lives then move out again in no time into the arms of a husband. She is tired of sewing them wedding corsets as parting gifts, and fixated on what she is missing. When a correspondence develops between her and George Armstrong (Erik LaRay Harvey), a laborer building the Panama Canal, she begins to entertain hopes of her own salvation through romance. In other words, she falls "in love with the notion of love."

And we fall right along with her, thanks to her infectious delight and George's poetic eloquence as he reads aloud his letters from a glowing orb above the stage, radiantly handsome as a prince. So what if Esther's wealthy white client, Mrs. Van Buren (Terri McMahon) is married to a man who swings between neglect of her and abuse? Or another client, the prostitute Mayme (Tiffany Adams), lives a dark parody of love, commodified sex, a lot of "pawing and pulling" that makes her sick? Or Esther's landlady sold herself to an opium addict in exchange for financial security? Esther's fate will be different; she will find true love and marital bliss.

The biggest tip-off that we'd better let go of such romantic notions is the wedding that concludes Act One. Romances wisely *end* with weddings, and here we have a whole act left to go. Still, the second half opens with one of the most charming and convincing scenes of love-making you will see onstage—a wedding night that weaves Esther's shy curiosity and George's playful persistence into the promise of happily ever after.

Three months later, George is still out of work and having to beg Esther for money. Specifically, he's after the life savings Esther has sewn into her quilt. When she explains that the money is earmarked for the beauty parlor she hopes to open one day, George laughs and asks how someone with her looks could possibly know anything about beauty.

That's when the audience lets out a groan of horror. It was a measure of how much we desired Esther's happiness, how much we wanted to admire George for something besides his charismatic good looks, how much we wanted to believe in romance. But Nottage's play, masterfully directed by Tim Bond, is more concerned with embodying life's color and complexity than in acting out a fairy tale.

Each act ends with an overhead projection of an old sepia photograph. The first, of Esther and George, is titled "Unidentified Negro Couple"; the second, of Esther alone, is "Unidentified Negro Woman." Both ask us to see how inaccurate simplifications are compared to the challenges of Esther's experience, her painful journey in and out of gender pitfalls and across cultural divides.

Intimate Apparel explores the margins of society in turn-of-the-century Manhattan, the world of the immigrant and the untitled, a world whose diversity and confusion is reflected in the crazy quilt on Esther's bed, the random parquet floor of Richard Hay's set, and the variously printed lengths of fabric hanging like jagged banners from

above. Certain objects emerge with archetypal clarity: the ever-present door of opportunity; the bed which so inevitably lies beyond its threshold; the sewing machine for women's work, which we can't help comparing to the men's monstrous machines in Panama that "slice through stone like butter" and "laugh the jungle away"; and the bolts of cloth, which arouse and fulfill all sorts of needs—sensuous, aesthetic, even religious.

Mulamba's splendidly transparent performance as Esther registers fully the impact of every step of her journey. At the outset, her voice comes from deep within as she speaks no nonsense and deflates pretense. But her sardonic disposition breaks into an unabashed smile at George's first letter, and as her captivation by the "notion of love" progresses, her voice gets higher, more girlish. Once locked in the marriage trap, her voice thins to pleading, until finally she realizes, "I ain't really Mrs. Armstrong. . . . That woman ain't real," because George isn't real; he's a fantasy women "be chasin' forever." The insight restores her deep, genuine voice and modulates the wise smile at the end as she imagines the child growing in her womb.

What Nottage denies us in the character of George, she restores through the unlikely Mr. Marks, a Roumanian Jew who sells Esther exotic fabrics. Played by Gregory Linington with a nuanced authenticity that matches Mulamba's, Mr. Marks is Esther's true love—even though neither of them can begin to admit the bond—and their scenes of unarticulated attraction are heart-breaking in their quiet simplicity. This is romance indeed, but according to the purer, medieval recipe of loyalty and platonic longing. After all the cloth favors merchant-knight has bestowed on his seamstress-lady throughout the play, Esther reciprocates at the end by offering Mr. Marks the much-traveled smoking jacket of rare Japanese silk which she originally stitched for George. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

Carter McKenzie

Departure

I can barely keep track of numbers.
In this dream I've reached your city
but am stuck in a waiting lounge
compelling schedules and a treacherous fog.
Or I am among the dark trees
of mountains or in the shadow of a street,
your presence a window of a room
I will never enter, and someone
is explaining the numbers,
the lack of meeting, what time it is or when
you or I must leave. Right or wrong, this
is my constellation, my claim
a noncommittal sky. It was years ago, and yours
is a city I could never have lived in.
Take the fog, my stumbling efforts
to rename this place
unfinished as beautiful, lost,
where I might have come home.

Past Life

It is like a death, and sometimes
if it were to make your departure
decent, I would wish it, a widowhood
in which I were loved. I still say
what if I were, as though one loss could be
more holy than another, and save me
from fear and blame. But my heart is not that
broken, and I rise every day
to take care of things.

Carter McKenzie received a master's degree in English at the University of Virginia. She developed her writing through various workshops and organizations, including the Peer Group at the Poetry Society of America and the Writer's Voice in New York City. This month's poems are from McKenzie's recent book, *Naming Departures* (Traprock Books, 2004). She is co-author of two poetry chapbooks, *Salt and Shifting Flowers* and *The Passage Through*. Carter McKenzie lives in Dexter, Oregon, with her two daughters, and teaches creative writing classes to elementary and high school students.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors
126 Church Street, Ashland, OR 97520.

Please allow two to four weeks for reply.

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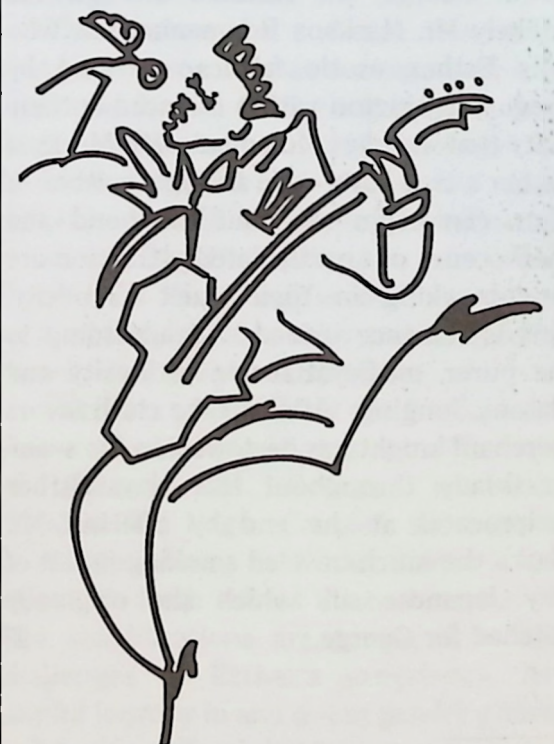
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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.



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at 3 pm on
Rhythm &
News

FROM NATIONAL PUBLIC RADIO

Earn credit for culture.



Students at Oregon College of Art & Craft trust their hand and eyes to be ready for creating in Color Drawing under the instruction of drawing/painting professor Georgiana Nekl. Photo courtesy Oregon College of Art & Craft

Since 2002, Oregonians have contributed over \$7.5 million to the Oregon Cultural Trust to help the arts, heritage and the humanities thrive. The State of Oregon has thanked them with a 100% tax credit for their gift.

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